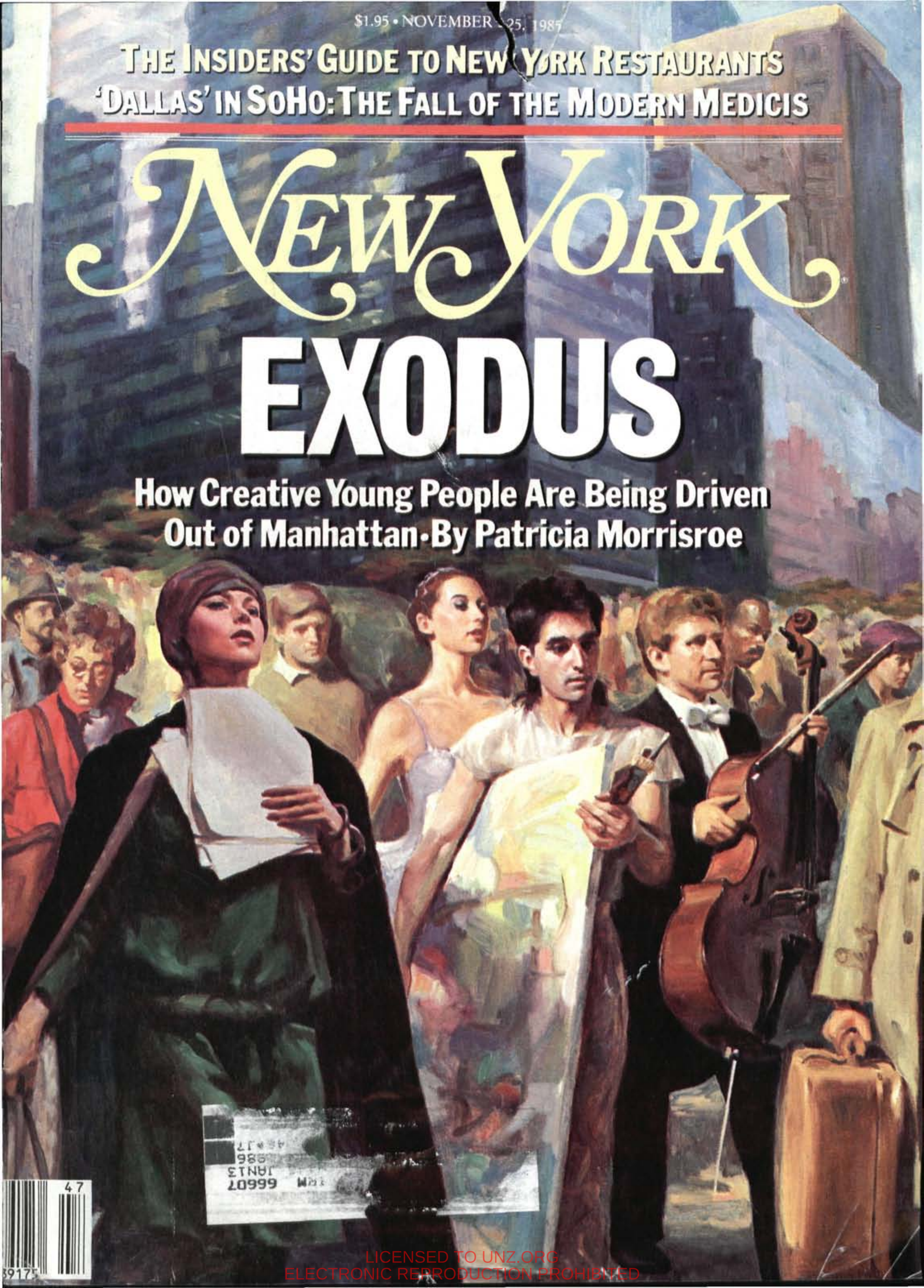

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'DALLAS' IN SOHO: THE FALL OF THE MODERN MEDICIS

NEW YORK

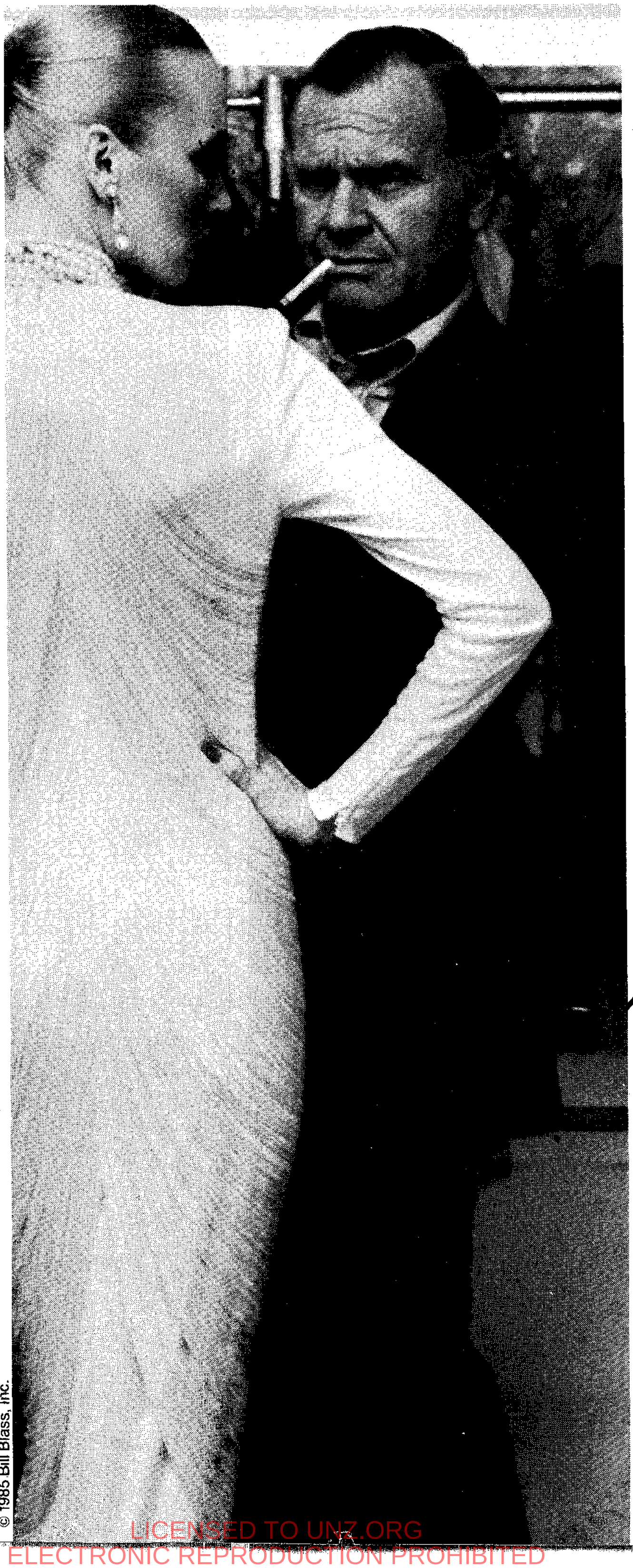
EXODUS

How Creative Young People Are Being Driven Out of Manhattan • By Patricia Morrisroe

My latest list of what I like and don't like so much about women.

My dislikes.

1. A woman who tells you everything. As soon as you've met her.
2. Who can't go to the movies by herself.
3. A woman who wears exercise clothes when she isn't exercising.
4. Who uses a pencil to dial the phone.
5. Who reads book reviews. Instead of books.
6. A woman who calls everyone darling.
7. Who thinks it's extravagant to buy two bottles of perfume at once.



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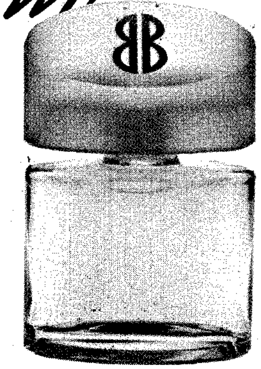
My likes.

1. A woman whose best friend is a man.
2. A woman who loves dogs that are bigger than cats.
3. Who enjoys getting dressed for dinner. At home.
4. Who sings, loud, even though she's tone deaf.
5. A woman who gets mad. And isn't afraid to say so.
6. A woman who sends a man flowers, just because it's raining.
7. Who doesn't think it's extravagant to buy two bottles of perfume at once. Mine, of course.

Bill Blass



Bill Blass Perfume.
At the Ultima II counter.

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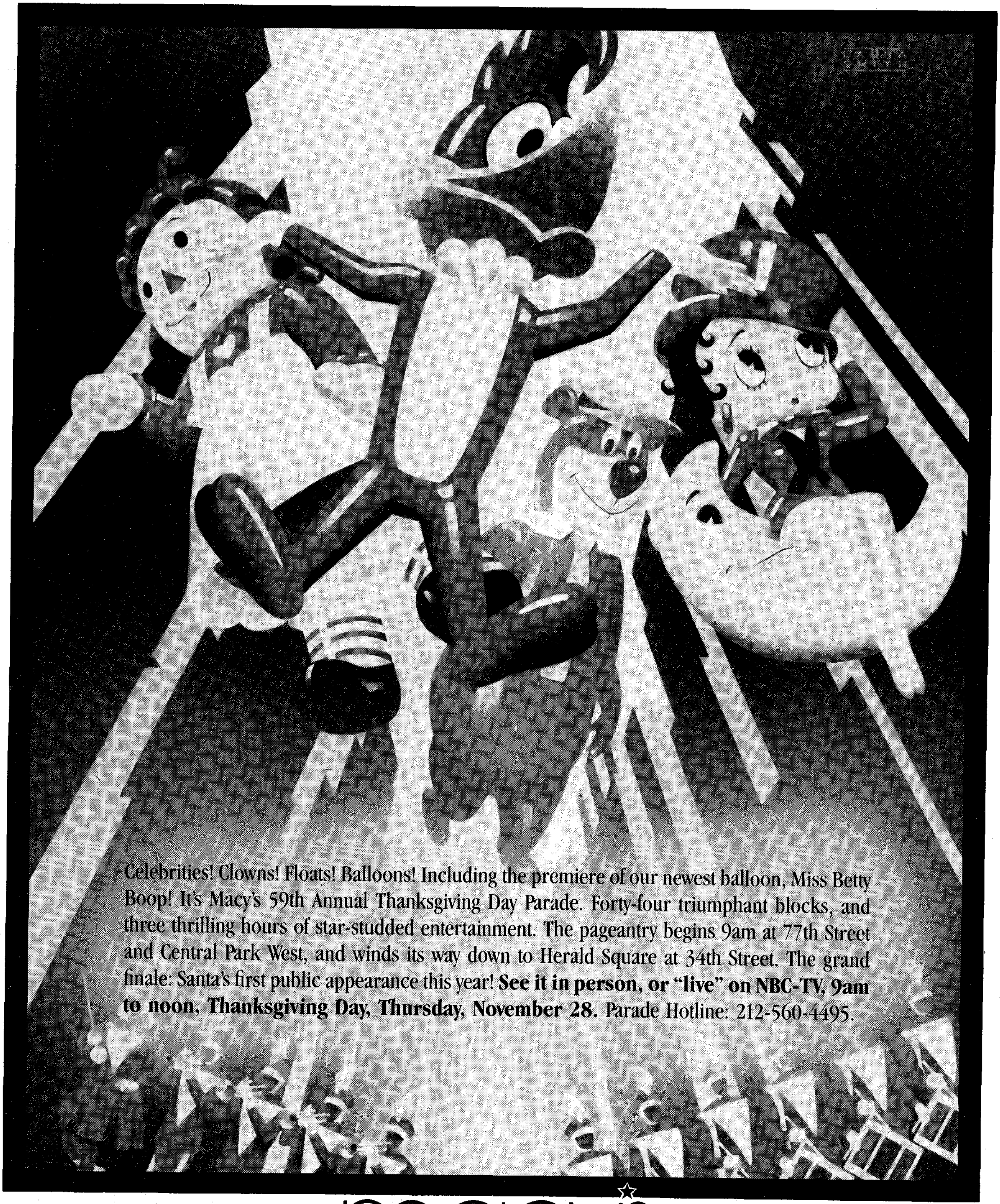

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From Lord & Taylor, and from me, the merriest Christmas Americanstyle!"

VOL. 18, NO. 46 NOVEMBER 25, 1985

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BY PATRICIA MORRISROE

A growing number of people—many of them involved in the arts—are deciding that living in Manhattan is the impossible dream. They're being driven out by the rising cost of housing and by the new chic of once-inexpensive neighborhoods. Forced to choose between Manhattan and their art, many of them are heading to Brooklyn, Queens, and New Jersey. And if housing costs continue to rise, those who've left may never be able to come back. "By 1990," says one exile, "the only people left in Manhattan will be wealthy Europeans, yuppies facing mid-life crises, and maybe Woody Allen."

52 Medicis for a Moment

BY PHOEBE HOBAN

Over the last ten years, the Dia Foundation quietly spent more than $30 million to support the works of a handful of artists. Lately, though, Dia's been in the spotlight, as the organization funded by Schlumberger heiress Philippa de Menil has fallen into disarray. Earlier this year, Dia ended its contracts with most of its artists and began selling much of its real estate. This month, it sold eighteen of its artworks at auction, but the sale raised only about half of what Dia needs to help it stay solvent. And with the final crack of the gavel, the century's most ambitious act of private art patronage ended.

60 The Food Spooks

The pocket-size 1986 *Zagat New York City Restaurant Survey* goes on sale this week. *Zagat* is probably the most democratic dining guide that exists: This year, more than 1,500 amateur critics judged 632 places. Each establishment was rated on its food, décor, and service; the *Zagat* troops also offered comments on the ambience and the clientele of each restaurant they visited—from the Algonquin to "21," from Lutèce to Sammy's Roumanian. A preview.

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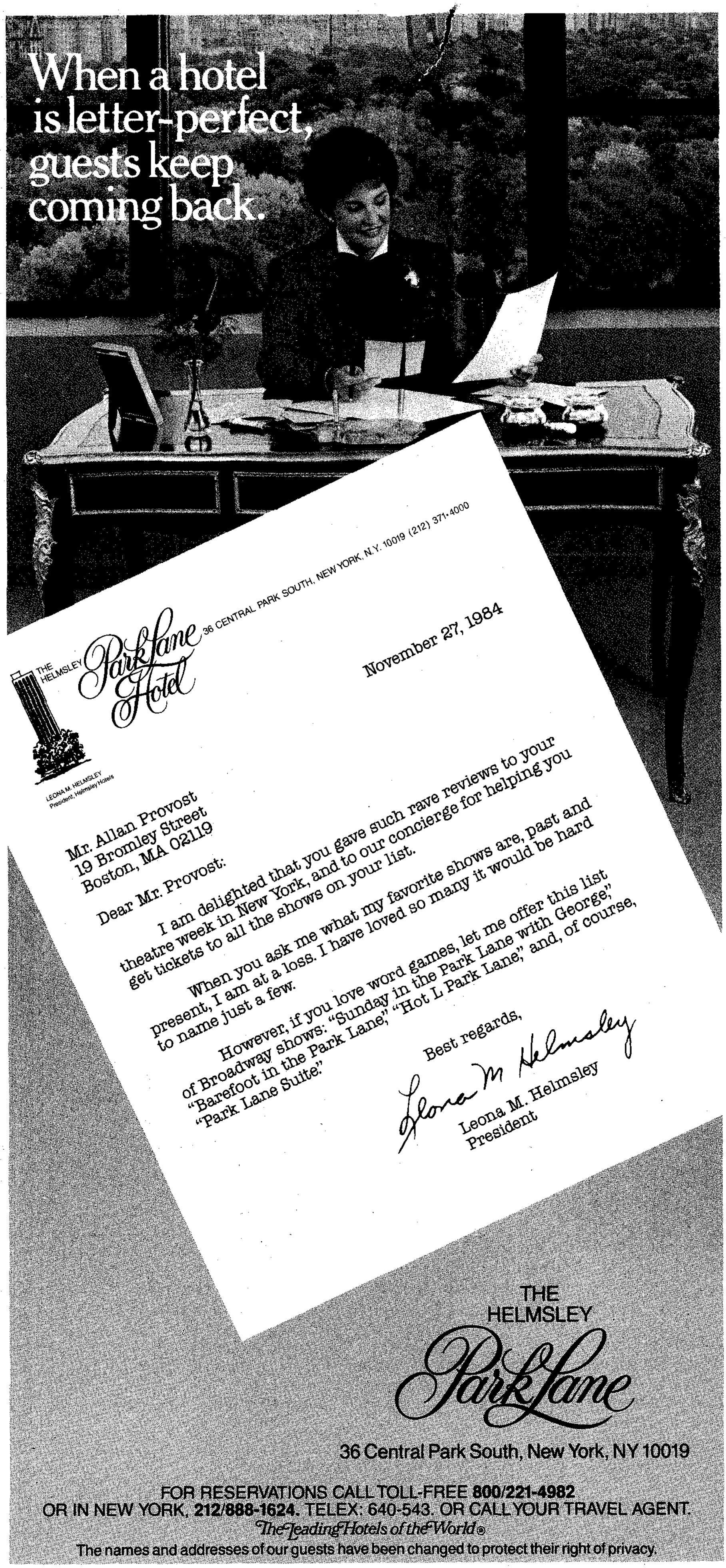
Photograph, bottom: Louie Psihoyos/Contact Press Images.



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November 27, 1984

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When you ask me what my favorite shows are, past and present, I am at a loss. I have loved so many it would be hard to name just a few.

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Best regards,

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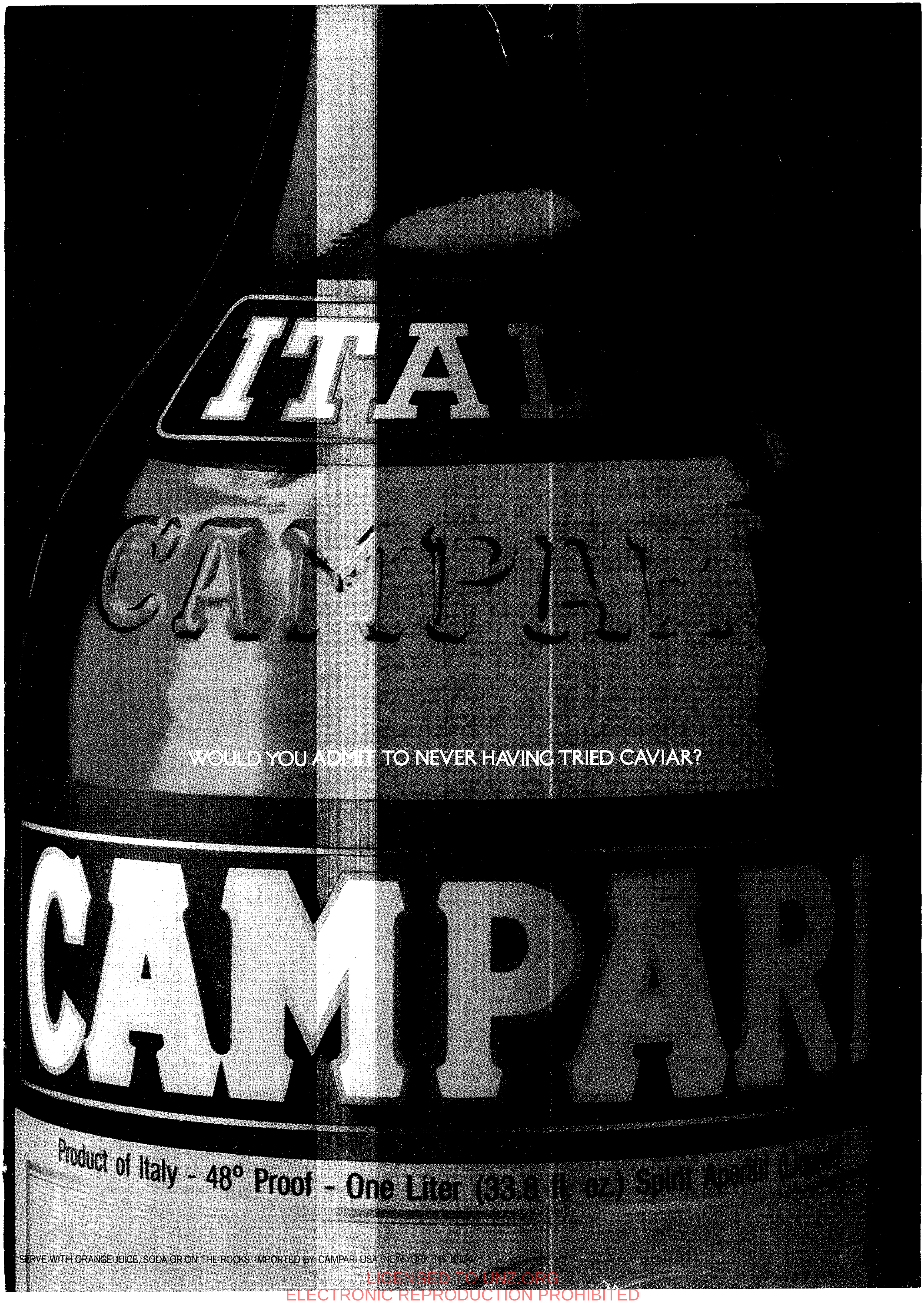

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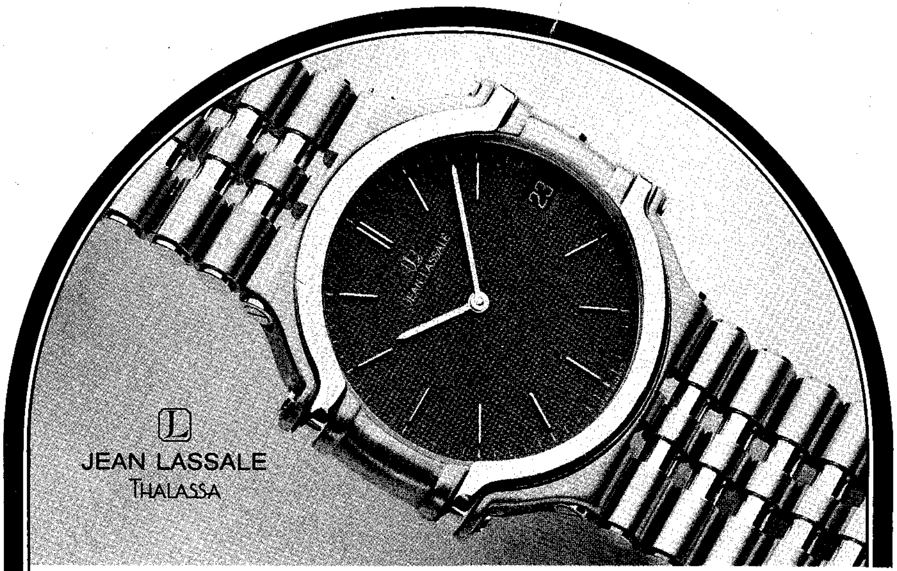

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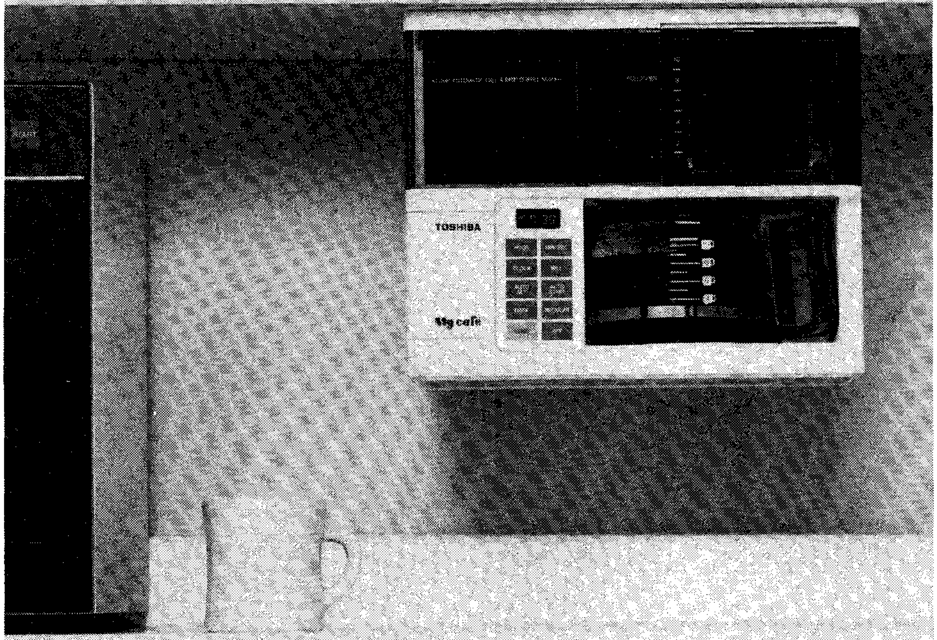

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LETTERS

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WHAT INTERESTS ME ABOUT "DESPERATELY Seeking Sally" [by Dinah Prince, November 4] is not any of the details of Sally Randall's rise to a certain kind of underground fame, but the fact that the article appeared at all. Is there anything even remotely laudable about this self-seeking, utterly self-indulgent, self-absorbed, materialistic, vulgar, mooching woman? Does she shock? Amuse? Or is she somehow a projection of a collective social fantasy that involves smashing the conventions of acceptable behavior?

If Sally Randall is, as Dinah Prince says, "devastatingly in vogue" in the downtown demimonde, then I'd suggest that there's something devastatingly screwed up down there.

Jennifer Moses
Manhattan

SALLY RANDALL IS QUOTED AS SAYING, "I had no idea what I was." How appropriate. If I should ever pass her, I would certainly ask myself "What is it?" rather than "Who is it?" What nonsense! What a waste of seven pages of *New York!*

C. A. Albert
Queens

SALLY RANDALL HAS ABOUT AS MUCH depth and personality as a Lucite paperweight. What's next? A feature on a day in the life of a pastrami sandwich?

Steve Goldstein
Queens

AFTER A FEW MINUTES OF PERUSING YOUR article on Sally Randall, I was desperately seeking another magazine.

Tina Lincer First
Loudonville, N.Y.

The Royal Standard

ESTÉE LAUDER'S COUNTER-JUMPING IMpulses have led her into the realm of fantasy ["Behind the Labels: Estée Lauder," October 21]. It was common knowledge that anyone who failed to give the late Duke of Windsor his full correct title—His Royal Highness—would have been instantly ostracized. Those watery Hanoverian eyes would have fixed Ms. Lauder with an icy glare for omitting to address him as "Royal." "Your Highness" would have sunk her without a trace.

More important to the Duke was that his Duchess be afforded the same courtesy. The major bone of contention be-

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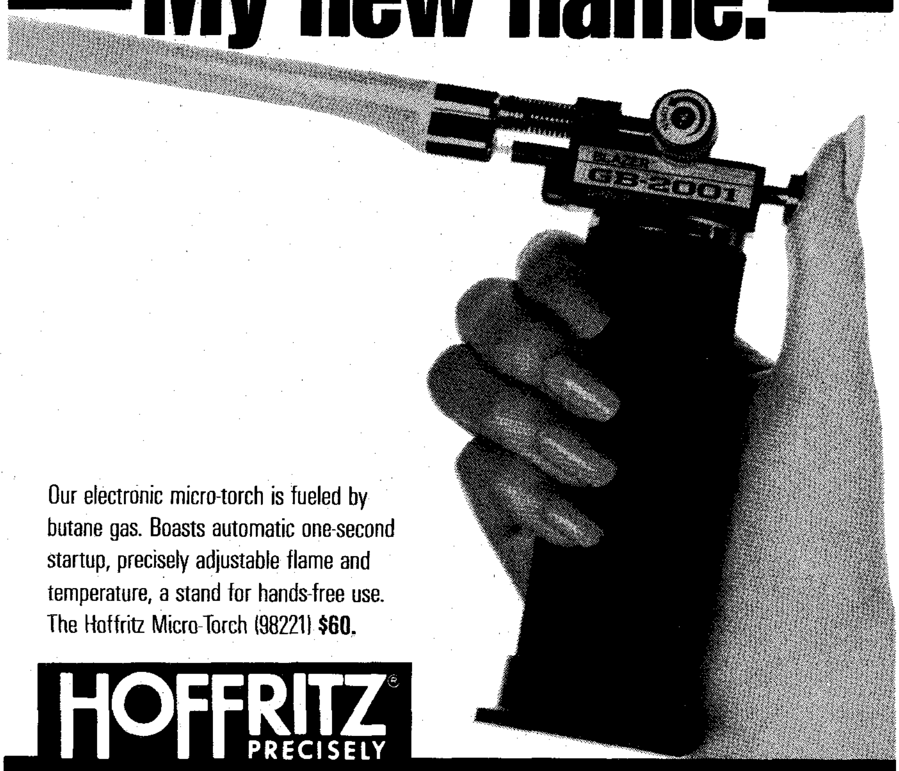

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tween him and Buckingham Palace was that the status of "Royal" was never granted to Wallis Windsor. For that reason, she rarely visited England, whose citizens would neither address her as "Royal Highness" nor curtsy to her. In America, of course, social climbers like Elsa Maxwell and Estée Lauder would bob up and down like yo-yos to the Duke's content.

The one story that does ring true is of the delight Lauder gave him by having musicians play Viennese music. Perhaps he was recalling the several happy occasions he and his Duchess spent exchanging chitchat with their Austrian friend Adolf Hitler?

Horatio Thomas
Coconut Grove, Fla.

WHAT A DELIGHT TO SEE "RALPHIE" ON the cover of *New York* ["Behind the Labels: Ralph Lauren," by Barbaralee Diamonstein]. I knew him during the forties, as the youngest of four cousins who frequently summered at my neighbor's home in Monticello, New York. As I recall, Ralphie trailed after his older cousin Seymour, joining us as we all explored puberty in the Catskills. Now he's doing his own trailblazing—yet another affirmation of "Born in the U.S.A." Congratulations, Ralphie!

Eileen B. Garrahan
Pearl River, N.Y.

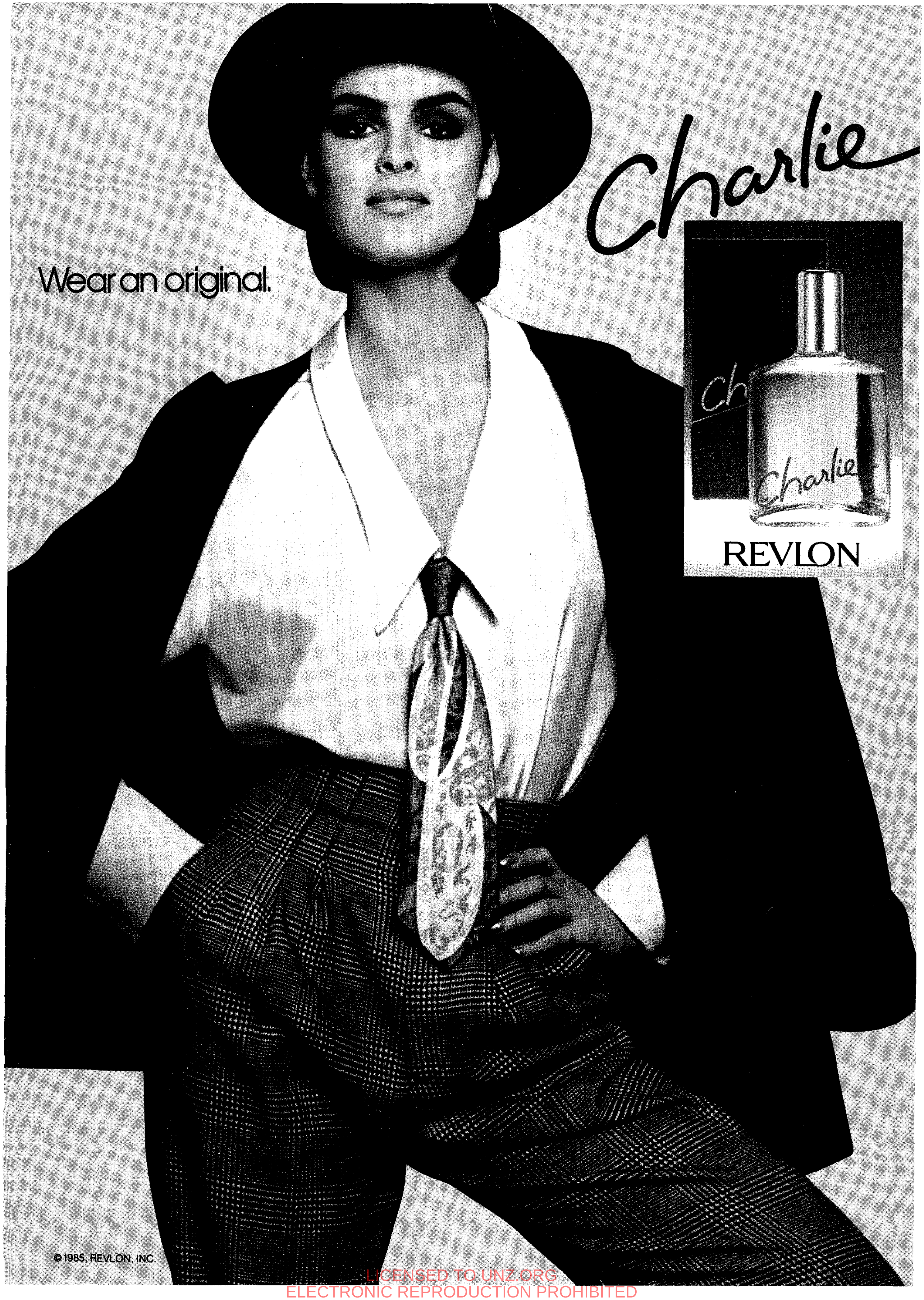
'White Lies,' Black Realities

WE KNEW EXACTLY WHAT JOHN LEONARD would say before we read a word of his review of *Charlie & Company* and *227* ["Television: Black and White Lies," October 21]. He would call the programs "*Cosby* clones." He would say they are unrealistic views of blacks in America. John Leonard, you did not disappoint us. But this time, rather than just turn the page, we decided to talk back. We decided to let yet another white American know of the existence of middle- and, yes, even upper-class black Americans.

The overwhelming majority of black families are like the overwhelming majority of white families: We have jobs, we own homes. Our preoccupations are with finances, nutrition, essays for school, refrigerators, and our cute children. A bulletin for you, Mr. Leonard: Blacks are solid members of upper- and middle-class socioeconomic America. We are reality. If shows about blacks are only acceptable if they feature the problems, perhaps television should get closer to reality and feature a white family living in abject poverty in Appalachia.

Donna Drew Sawyer
Dr. Granville M. Sawyer Jr.
South Orange, N.J.

I AM A BLACK ACTRESS LIVING AND working quite successfully in New York City. I found John Leonard's use of the phrase "black people in whiteface" par-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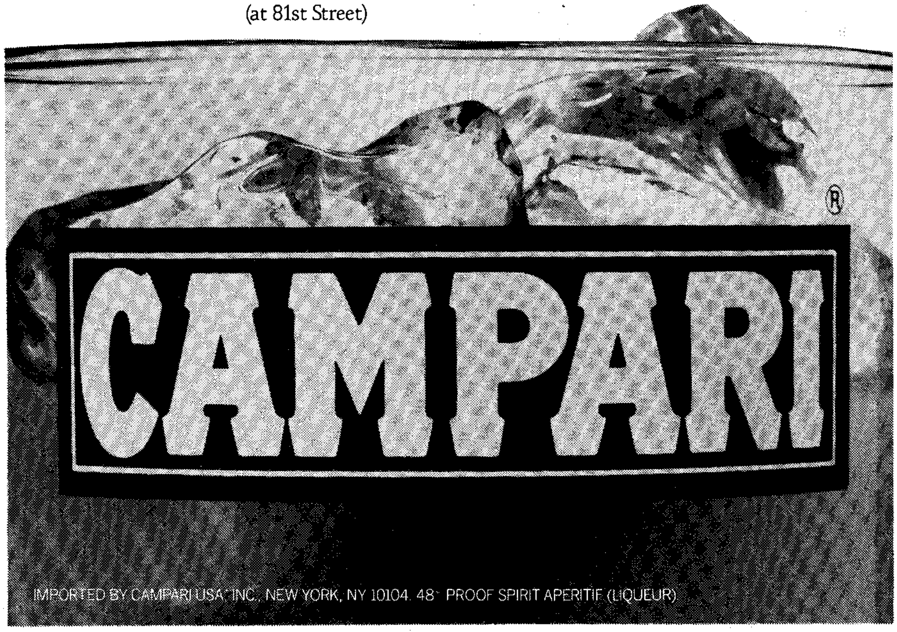

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ticularly offensive and racist. The situation comedy is a format. It is either good or bad. If black actors are performing within this format, presumably they should be judged by the same standards as white actors.

Inherent in Leonard's review is the attitude that all actors of ethnic persuasion should be bound by the perceptions others have of their ethnicity, and not simply by the quality of their work. I hope that at some point he realizes that we are all working toward unity, equal opportunity, and the recognition and portrayal of the human experience, no matter what our ethnic background.

Sharron Miller
Manhattan

Jeep Cheap

BERNICE KANNER'S "JEEP CHIC" ["ON Madison Avenue," October 28] was right all the way except for one thing: If you have a problem with your $21,000 "status symbol," you're stuck with it.

My Jeep Cherokee Chief was delivered without the sunroof that I ordered and paid for. A week later, the dealer put in a sunroof that is almost impossible to open; when it does open, it does not stay that way, and it leaks. This is a great deal of fun, especially when going through a drive-through car wash. The last time, *I* even got a free hot wax. The dealer doesn't want to know anything, so I called the AMC main office in Toledo, Ohio. They shifted me to a number in Westchester. Calling there was an exercise in futility. They didn't even put me on hold, just picked up the phone and put it down on a desk and continued whatever conversation they were having with their co-workers. When I finally got an answer, I was told they would call me back, which of course they never did.

Buy American—like hell. As soon as I can unload this lemon, I'm buying an import—any import.

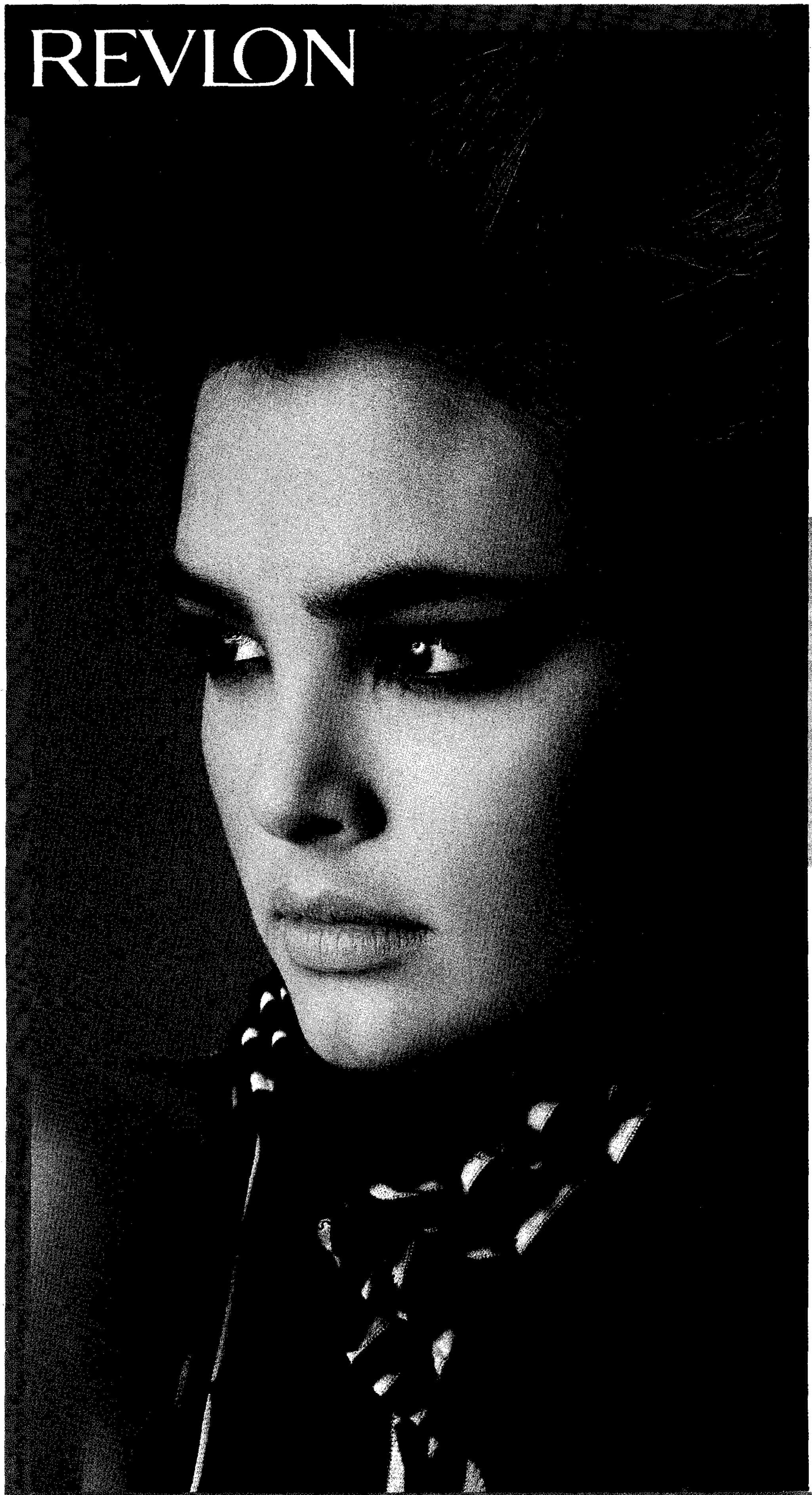
Marie Orlando
Queens

IN "JEEP CHIC," BERNICE KANNER WROTE, "Lee Iacocca may boast about Chrysler's comeback, but AMC appears to have one-upped him: After fourteen consecutive quarters of losses, AMC made a profit last year—with no government bailout."

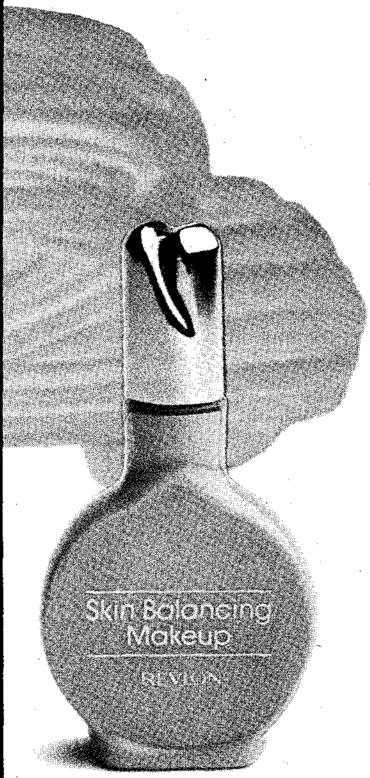
Hardly, Bernice, since Renault, which owns 46.4 percent of AMC, is in turn owned lock, stock, and barrel by the French government. And without the hundreds of millions of dollars in new capital Renault has poured into AMC over the past few years, the company would have gone down the drain long ago.

Let's hear it for AMC—and the chic Jeep—but the louder cheers belong to Chrysler and Lee Iacocca!

James P. Chapman
Birmingham, Mich.



Skin Balancing Makeup, for 7 out of 10 women.



Skin Balancing Makeup was formulated to help solve the problem of partly dry, partly oily skin. Skin Balancing eliminates the dry/oily split personality. (And, of course, it doesn't clog pores.)

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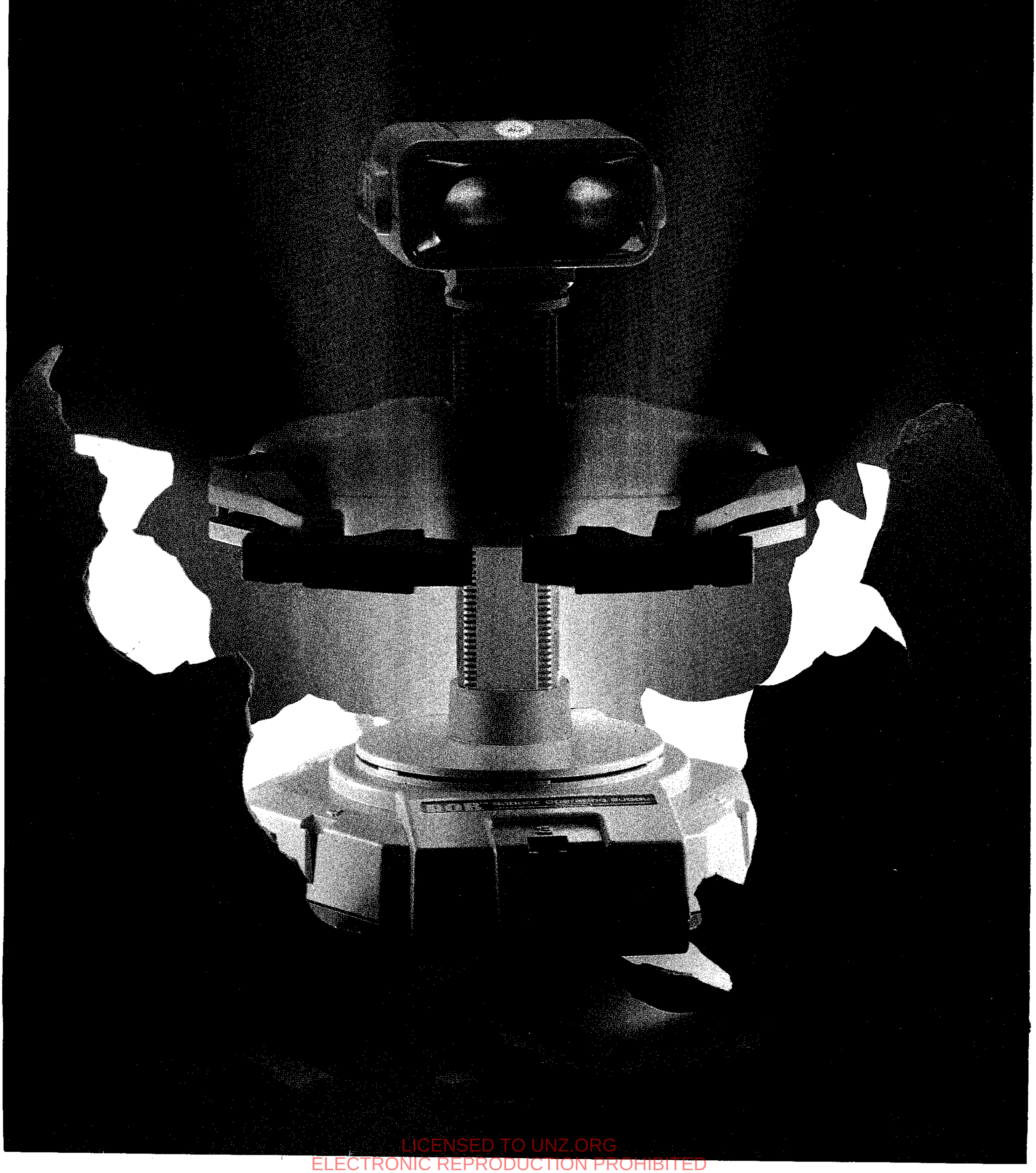

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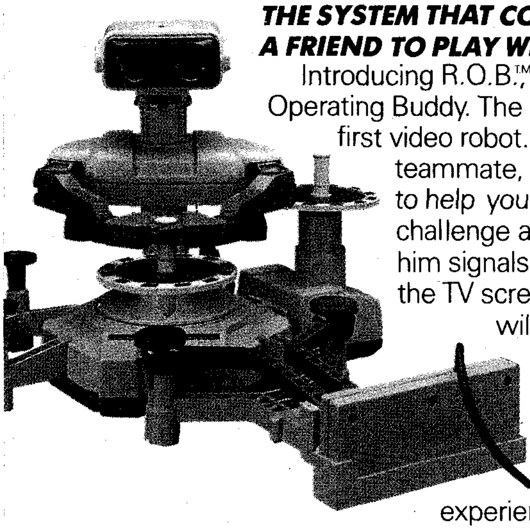
What's more, many Nintendo game paks allow two members of the family to play simultaneously. And at many different levels.



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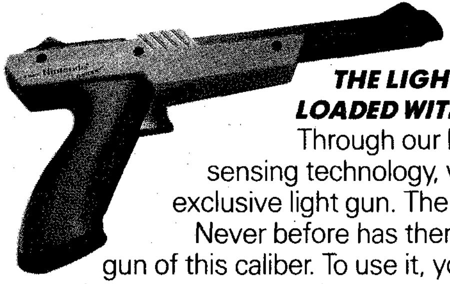

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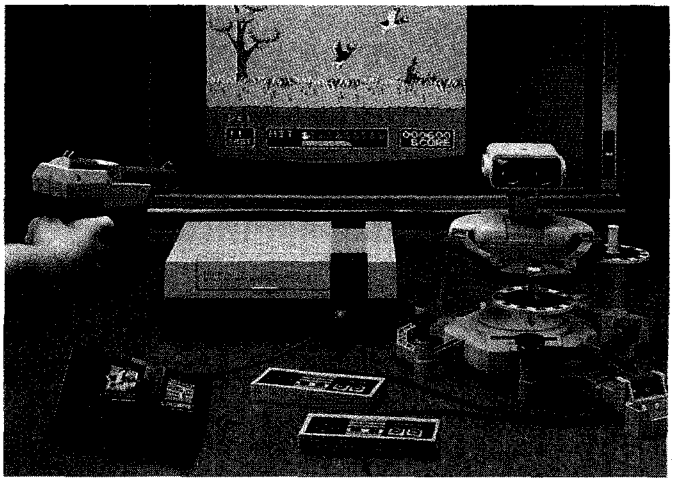
Nintendo®



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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

CLAUS REGROUPS...A MOB GAP...*MIAMI VICE II*?...REDFORD SCOPES A NEW PENTHOUSE

VON BULOW'S NEWEST TEAMMATE

The sharp-eyed at the Four Seasons Grill Room were asking the other day what Claus von Bulow and his companion, Andrea Reynolds, were discussing over lunch with John Martin, the former U.S. Attorney for the Southern District. The answer is the civil suit that Sunny von Bulow's children filed in federal court last July. Von Bulow has hired Martin to defend him in the suit, which again accuses him of trying to kill Sunny von Bulow with insulin injections. It also asks the court to stop von Bulow from inheriting $14 million from Sunny's estate, and to cut off the $120,000 a year he receives from a trust she set up for him.

If the children—Alexander von Auersperg and Annie Laurie von Auersperg Kneissl—win the suit, von Bulow will lose the right to oversee Sunny's care and to live in her Fifth Avenue apartment. On top of that, he will have to pay back everything he has received from his wife's estate since she went into her first coma, in 1979.

THE 'MOB' HAS A LAWYER SHORTAGE

It seems there aren't enough lawyers specializing in organized-crime cases to go around. With 43 alleged members of organized-crime groups now on trial in the Colombo, "Pizza," and Gambino cases, two other major mob trials have been delayed because many of the defendants are using the same attorneys.

In both the "Commission" case (against five men who allegedly run the city's crime families) and the "Kennedy Airport" case (charging collusion between organized crime and the Teamsters), judges have been forced to schedule March and September trial dates because lawyers aren't available.

According to Barry Slotnick, a defense lawyer in the Colombo and Commission cases, the shortage may mean delaying some cases even longer. "A lot of federal indictments are being generated in Brooklyn and Manhattan. These people are looking for the best lawyers around—we're somewhat busy."

—Lisa de Moraes

NBC READIES SON OF *MIAMI VICE*

Miami Vice executive producer Michael Mann is such a hot talent these days that he has got NBC and Universal Television to give him a thirteen-week commitment for an hour-long show next season—even though no one at Universal or NBC has even seen his treatment. The series will be called *A Crime Story.*

Universal and NBC, which announced the project November 1, are still waiting for Mann to deliver a 250-page "bible" that two writers are preparing for the show.

MARIO CUOMO'S TABLE MANNERS

The Friends of Mario Cuomo committee has already sold 40 "ringside" tables—at $25,000 each—to this week's Third Anniversary Celebration at the Sheraton Centre. And giddy Cuomo staffers, who had originally hoped to equal the $2.5 million they raised at last year's dinner, are now saying the affair may raise a total of $3 million for the governor's 1986 reelection campaign.

But even that kind of success can create a whole new set of problems. Cuomo aides, worried about offending contributors by seating them too far from the head table, have instructed the governor to spend most of the evening working the room. "There will be people who paid $1,000 a ticket," one adviser says, "and they will be sitting so far away from the governor that they could almost be in another hotel."

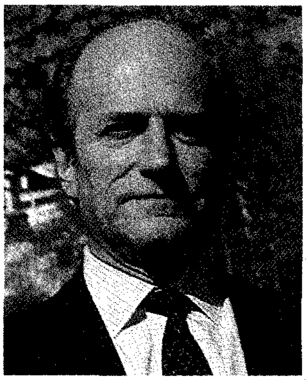
TASS TAUNTS *TIME* FOR CUTS

Not all of the pre-summit posturing is taking place in Geneva. The New York–bureau chief of Tass is charging that *Time* magazine cut important points from its re-

ROBERT REDFORD HEADS SOUTH

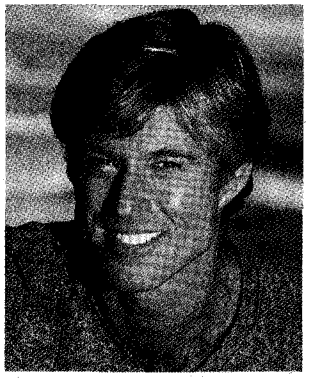
Robert Redford, who owns a co-op at Fifth Avenue and 94th Street, may be moving a few blocks downtown. One resident of 955 Fifth Avenue, between 76th and 77th Streets, says Redford is looking at an apartment now owned by socialite Alice Topping. The price: $2 million.

"I think the board would approve the application," Redford's prospective neighbor says. "He's not someone like Mick Jagger. He's an actor who keeps a low profile." What sort of *pied-à-terre* is the star considering? "It's a two-story penthouse," she says, "but it's not very big. For $2 million, you can't get *anything* very big in this building."



VON BULOW

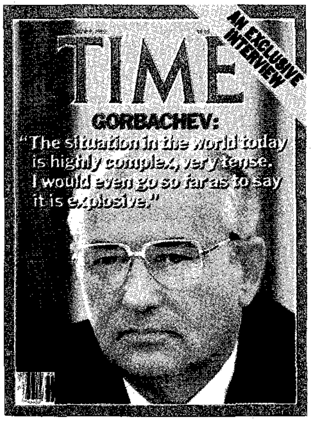
***VICE*'S JOHNSON AND THOMAS**



REDFORD

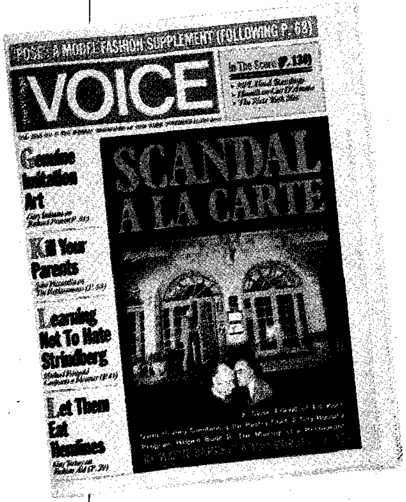
Photographs: top, Robert Hagan/Picture Group; center, Douglas Keeve/Gamma-Liaison; bottom, Greg Gorman/Sygma.

SUMMIT SNIPES...THE KEMP CAMP...A HOMELESS SNAFU...A CLEARER *VILLAGE VOICE*


TIME
AN EXCLUSIVE INTERVIEW
GORBACHEV:
"The situation in the world today is highly complex, very tense. I would even go so far as to say it is explosive."

THE *TIME* COVER

CITY SHELTER



THE VOICE

cent interview with Mikhail Gorbachev. The charge follows by two weeks *Izvestia*'s publication of an interview with Ronald Reagan that left out significant parts of Reagan's comments.

The Tass bureau chief, Nikolai Setounski, claims the Soviet transcript of the *Time* interview contains passages about the summit, Star Wars, and other topics not found in the seven-page Q. & A. that appeared in *Time*'s September 9 issue.

Time senior writer George Church calls the charge nonsense. "No major points were deleted," insists Church, who used the transcript to write the cover story. "There was some repetition cut out, and some things were shortened to make it read a little more smoothly. But it ran at much greater length than any interview I recall seeing at *Time* in my sixteen years here."

LIFE AFTER MA MAISON

Kirk Kirkorian, David Begelman, Michael Caine, Fred Astaire, and Gene Kelly are all looking for a new Hollywood hangout this week—because Ma Maison has closed its doors, and won't open again until the spring of 1987.

Ma Maison owner Patrick Terrail, who plans to build a Ma Maison Hotel and Restaurant a few blocks away from his current site, surprised everyone by closing eighteen months before the new restaurant will be ready to open. Why is Terrail abandoning his celebrity clientele? "I wanted to sell the property to somebody who wouldn't open another restaurant on the site," Terrail says. "And someone who wanted to build an office building came along with the right price."

HOMELESS SHELTER HITS A SNAG

The Coalition for the Homeless says the Koch administration is stonewalling a proposal by the Franciscan fathers to build a new residence for the homeless. In July, the city asked the St. Francis of Assisi Friends of the Poor, which runs two SRO's, to submit a proposal for a new residence by August 13. The facility would be paid for with the $2 million the city fined developer Harry Macklowe for tearing down four SRO's on West 44th Street last January.

More than three months after the Franciscan fathers submitted the proposal, the Mayor's Office of SRO Housing has yet to act on it. "If the best of the nonprofit organizations faces this kind of obstructionism from the city," says Bob Hayes, counsel to the coalition, "it's easy to see why so many homeless are on the streets."

Deputy Mayor Robert Esnard calls the charge "absurd." Esnard insists that such proposals involving private landowners simply take a long time for the city to review.

KEMP COUNTS ON THE FUTURE

Jack Kemp and George Bush are still fighting over the bodies of New York Republicans Roy Goodman, Warren Anderson, Clarence Rappleyea, and George Clark.

Kemp is predicting that he'll be able to steal back those Republicans—who have signed on as members of Bush's political-action committee—as soon as the '86 election is over.

"The Bush staff has been suggesting that those Republicans would support Bush through '88," Kemp press secretary John Buckley says. "That's a high-risk strategy, because after '86 many of those people are going to dematerialize before their eyes. And anyone who is not aboard that list after 1986 becomes ten times more important to us than that person originally was to Bush."

REDOS FOR *VOICE* AND WASHINGTON *POST*

Now it's *The Village Voice* that's talking about a redesign. Publisher David Schneiderman has replaced George Delmerico, the *Voice's* design director for nine years, with Michael Grossman, former *National Lampoon* art director and Time Inc. art director who recently developed a *Picture Week* prototype that was rejected as too "upscale."

Grossman says he wants to bring some order to a paper that has long thrived on disorder. Among the changes under consideration: a new typeface, more illustrations, a rearranging of sections, and more captions and pull quotes. "*The Voice* has been a little cryptic," Grossman says. "Sometimes when you look at a page it takes a minute to figure out what the story is about. We're going to make it easier to find things."

……

Washington *Post* editor Ben Bradlee has decided to take even more drastic steps than *The Voice,* and entirely remake the Sunday *Washington Post Magazine.* After interviewing editors from *Life* and *Rolling Stone,* Bradlee has chosen Jay Lovinger, a 42-year-old senior editor from *People* magazine and former editorial director of *Inside Sports.* Lovinger, who will be hiring eight new writers and editors, has until the fall of 1986 to come up with a new format for the magazine.

Photograph, center: Jim Pozarik/Gamma-Liaison.

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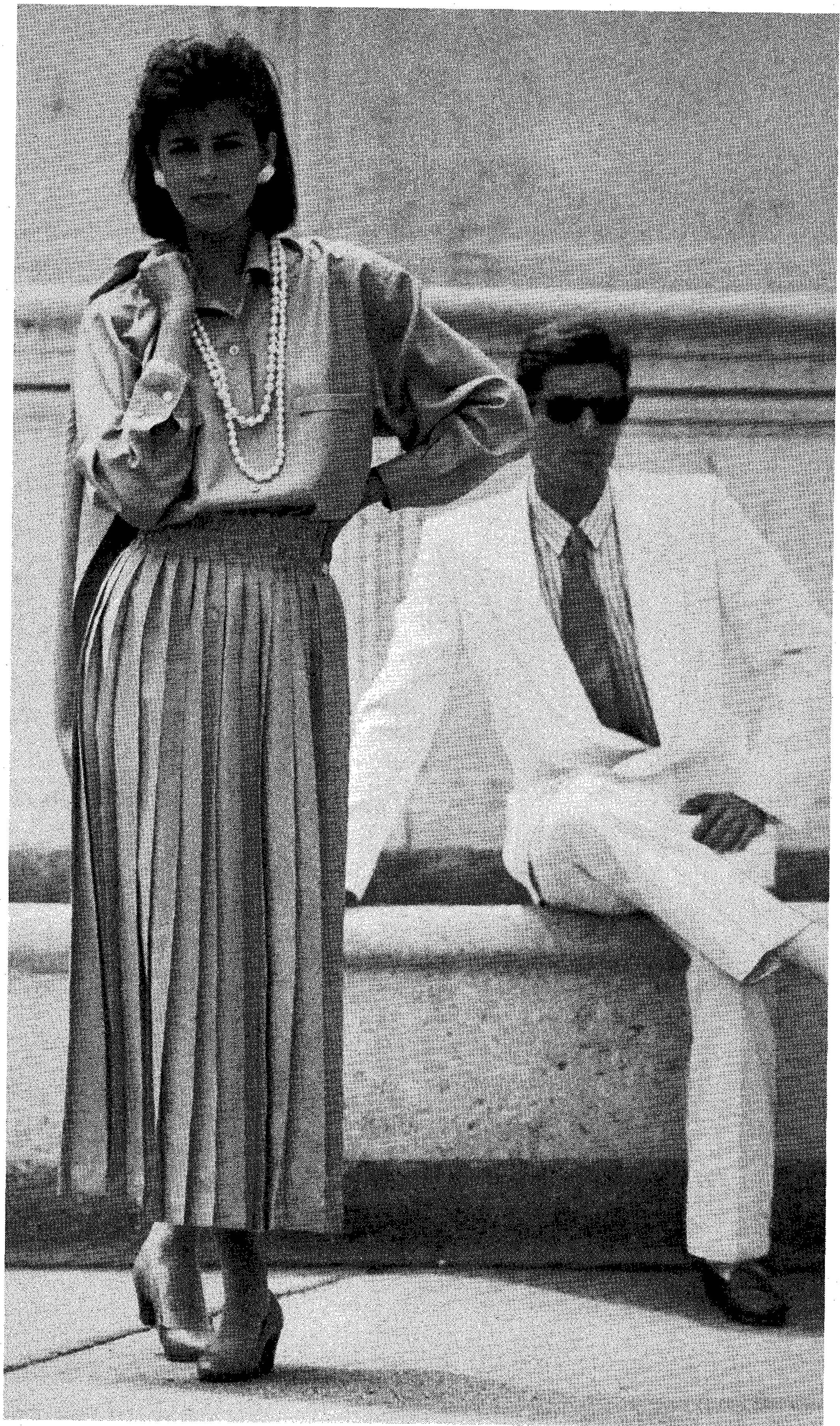

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The City Politic/Michael Kramer

A TALE OF TWO CITIES

New York's Rich and Poor

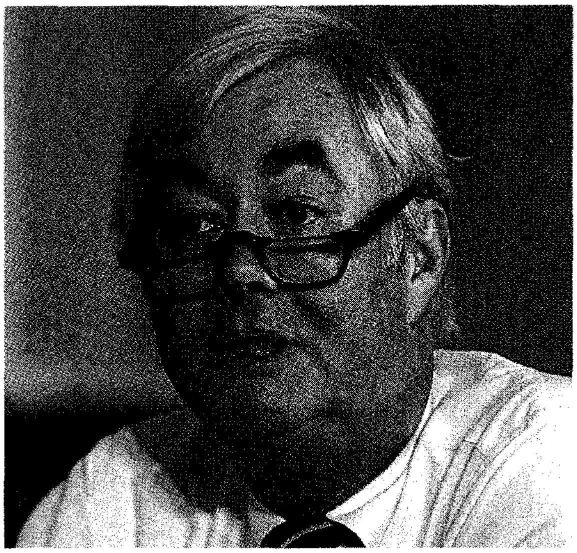
PAT MOYNIHAN IS AT IT AGAIN. EVERY SO often, and usually when a policy debate stagnates and the social engineers seem hopelessly mired in musty premises, the senator-professor comes along to shake things up. A particular delight for Moynihan, or so it would appear, is his impish sense of timing. So last week, when the world's attention was focused on the summit and arms control—subjects he could just as easily have illuminated—Moynihan chose instead to speak about domestic affairs.

The setting was Arden House, an upstate retreat given to Columbia University by Averell Harriman, on whose staff Moynihan once served. The occasion was the sixth annual meeting on the state of New York City organized by professors Ray Horton of Columbia and Charles Brecher of NYU, whose annual book, *Setting Municipal Priorities*, is the departure point for discussion. Nearly 150 urban experts attended—but for the fifth straight time, no one from the mayor's administration showed up. Ed Koch, whose tolerance for criticism extends only to what he dishes out to others, once again let it be known that those loyal to him would be best advised to stay home. "I don't perceive Horton and Brecher as searching for the truth," says the mayor, "but rather engaging in a political conference, and I've had enough of those."

Moynihan's keynote address posited a familiar theme: New York has become two cities, one rich, the other poor—with the gap widening. What makes the senator's remarks worth pondering is the depth of the problem, and Moynihan's standing as a longtime observer of urban life. Twenty-five years ago, he and Nathan Glazer finished *Beyond the Melting Pot*, a treatise that remains the seminal work on ethnic New York. "Why?" asked Moynihan rhetorically. "Because of its timelessness? No. Because we were so right? To the contrary. I think the issues we dealt with have become so sensitive—and accordingly avoided—for the simple reason that we were wrong about one absolutely essential particular. We expected the process of *incorporation* to continue.

"In our 1970 edition, we did qualify our early optimism to the extent of offering up *two* models of incorporation. On the one hand, there was the 'everybody up' mode. A group arrives in more or less uniform condition—some penniless, some well enough off already—and the next thing you know, they are all on their way up together. I believe we are seeing a classic example in today's Koreans.

"Our other model we called 'up and down.' Some groups, especially rural peasantry, arrive in the city and are fractured by it. Some members rise, some decline. Decline in the sense of their social competence." Some of these people, Moynihan later said, didn't *arrive* at all, but have been here all along. He was speaking, of course, of black New Yorkers and black Americans.


DOMESTIC AFFAIRS: *Moynihan speaks out.*

"We never expected," said Moynihan, "that over a mere quarter century we would see an underclass emerge in New York City of a size that not only threatens the character of the city but which seems also to defy any meliorative response.

"We never thought we would become Two Cities.

"We have."

The disintegration almost defies comprehension. Moynihan says that half of the children born in New York in 1980 can "expect to be on public assistance before they graduate, or fail to graduate, from high school." By the end of the century, he says, New York may stand "not just as an affront to the ideals of the American republic, but as a refutation of their promise."

What's worse, says Moynihan, "the nation has taken notice. Part of the fatalism in social policy that we observed in Washington this past decade can, in my view, be ascribed to a mislearned lesson of the New York financial crisis. It was judged that those who sought to address urban problems of the kind we had in such display, well, ended up bankrupt or as near as makes no matter. From there, it is no great distance to the judgment that problems arise from efforts to resolve them."

In the midst of New York's fiscal recovery, Moynihan is urging a "return to social policy"—even though, as he says, "there are huge areas of social policy of which it must be said that today either we don't know what to do or how to do it."

This, unfortunately, is the key. Moynihan doesn't have the answers, only the critique. But simply by raising the question, Moynihan caused the roof to cave in. Almost immediately, the other participants at Arden House cried poverty. One after another, they challenged Moynihan to say how he would pay for what he proposed. They didn't quite know exactly what he *was* proposing, but they were certain that whatever it was, it would cost money. The state and federal representatives shook their heads: No one should expect increased assistance from Albany and Washington. Comer Coppie, executive director of the state's Financial Control Board, warned that New York's first goal must be to remember the lessons of the fiscal crisis. The kind of social spending that helped push the city to the financial brink, he said, must be avoided, lest the bond markets once again close their doors to the city's borrowing needs.

A slew of other speakers endorsed Mayor Koch's emphasis on increased growth and his desire to lower taxes, a plan that would cut revenues and presumably preclude the city's ability to pay for a more ambitious social policy. Ed Costikyan, a prominent lawyer active in New York politics for decades, wondered about the political will that would be required to fulfill Moynihan's vision. "It doesn't exist now," said Costikyan. "And it's hard to see how it could be developed, since the middle class that elects politicians already feels its taxes are too high. The middle-class person says of the less fortunate, 'It's not my problem. I want my taxes reduced.' "

The echo was from last year's presidential campaign. The Democrats tried appealing to "fairness" as a winning is-

Photograph by Dennis Brack/Black Star.

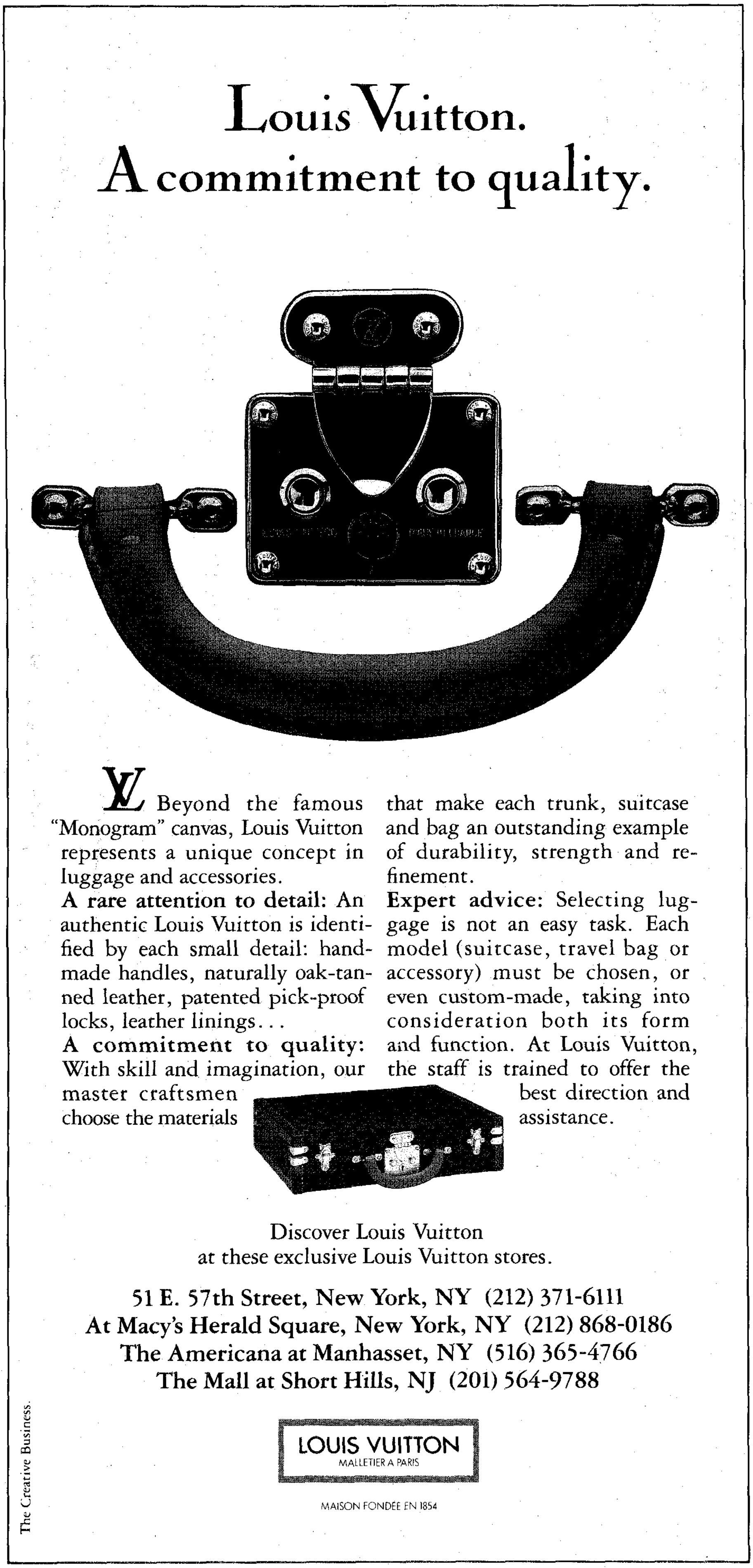
sue, but the public read their appeal as meaning more for the poor and minorities. The Republicans, meanwhile, had their own version of fairness—the poor and minorities were already receiving more than their fair share.

Indeed, if more money is the issue, the battle seems lost. There are basically three views of government: It should do more. It has gone far enough. It has gone too far. Who can seriously say that the struggle today is not between the second and third propositions?

"But I wasn't talking about money," says Moynihan. "What we heard at Arden House was a reflection of Reagan's victory, the notion that government is impoverished. Naturally, then, the first question is how to pay for it—before defining or agreeing or even discussing the problem. What we need isn't necessarily more money. It's more social control, some form of reward and punishment that makes society perform better." And a realization that if we don't pay now, we'll pay later—and that the bill will be far greater. "If, for example," says Moynihan, "we don't do something about education and teenage pregnancy and foster care *now*, we'll pay more later when these people are on welfare. We're raising a generation of children who can't help the economy at all. New York used to grow its own middle class. Now it's growing its own underclass. If we think only of tomorrow, instead of in 30-year terms, we'll never be better off. The problem is that almost no one is thinking clearly. Surely our businessmen should. They at least ought to be thinking about where they're going to get their work force."

What to do? There *are* solutions short of spending more money. "One thing we certainly need to question," says Ray Horton, "is the growing size of the city's work force. Fifty percent of New York's operating budget goes for personnel. We're heading back to pre-fiscal crisis employment levels, and we've almost completely forgotten about productivity. If we concentrated on that instead of simply adding workers, we'd be better off."

Another example of the kind of thinking Moynihan envisions—even if he might not agree with the remedy—comes from Wisconsin. Last week, Wisconsin enacted a "grandparents' liability" law. From now on, the parents of mothers under eighteen are responsible for the babies born to their teenage daughters. Here is some of the social control, the "rewards and punishments," that Moynihan favors. It may not be equitable, it may not seem *nice,* but it tackles a problem that's been heading out of control. Unless New York begins to think creatively, too, Ed Koch's worst fear will be realized: People and businesses will move. Maybe even to Wisconsin. ■



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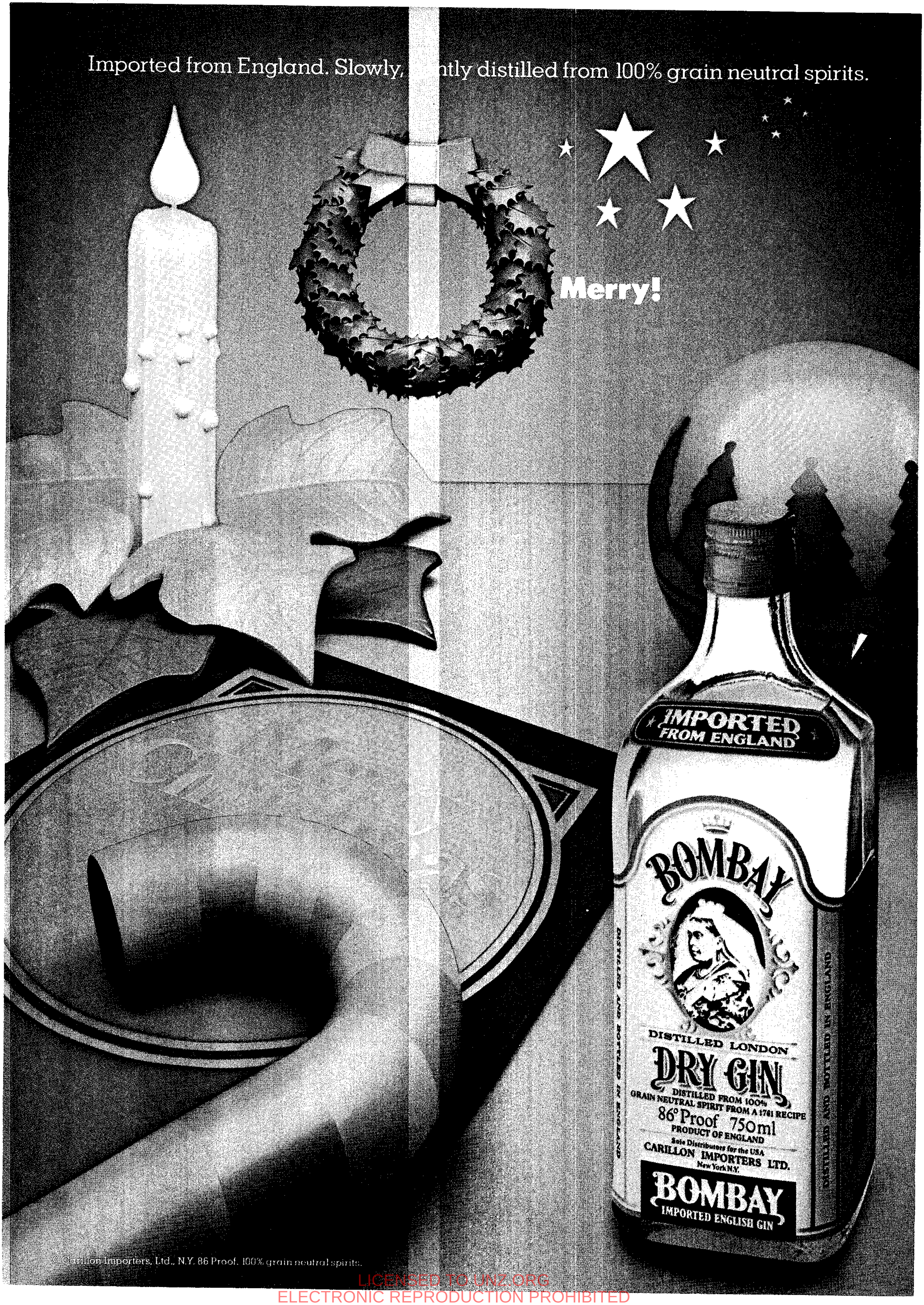
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The Bottom Line/Dan Dorfman

HOW NOW, DOW?

Measuring the Upside

WITH THE DOW BREAKING THE 1,400 BARrier and leading the market, the immediate investment question is, What's next? Do you buy, sell, or take a breather? And if you buy, do you play the big names or the sputtering small companies?

The key to tomorrow's market showing may lie in the vigor of the Dow itself—that time-honored index of 30 companies that account for about 25 percent of the value of all Big Board shares.

Most experts expect many of those companies to keep moving up—and to pull the rest of the stock market with them. In fact, the market advance is already broadening out—Standard & Poor's 500-stock index and the New York Stock Exchange Composite Index (1,550 stocks) have recently hit record highs. It remains to be seen, however, how well the smaller stocks will perform, in particular those on the American Stock Exchange (off 5 percent from their high) and those traded over the counter (off 8 percent from their high).

The positive market outlook is based on the technical strength of the Dow, as measured by the number of shares being bought versus the number being sold. Several market analysts who've gone through this analytical exercise tell me their findings point to an even higher Dow (by last week, it had climbed to 1,430, from 1,290 in late September). Their best guess: a run to 1,500 or even 1,550 by year-end or early 1986.

Nevertheless, these analysts tell me that greater care is needed in choosing Dow stocks, because some big winners are showing signs of losing their zip. What's more, several of the current Dow laggards could stay in the doghouse.

Still, the latest readings of Ralph Acampora, the technical-research chief of Kidder, Peabody & Company, lead him to conclude, "If you want to play the market, play the Dow, because that's where the leadership is and that's where it's going to be." Acampora says the Dow is far from the most accurate barometer, because it embraces only 30 stocks. But the Dow has the name, and it's a turn-on to the public because the media follow it so closely. The Dow may be overextended a bit, says Acampora, but it should have enough strength—after a breather—to hit 1,500 this year.

Acampora's best Dow bets: Allied-Signal, Du Pont, Minnesota Mining & Manufacturing, and Sears.The weak links: Philip Morris, INCO, Bethlehem Steel, and International Paper.

The emphasis on quality by the big institutional investors should also help push the Dow higher. Having been butchered in lots of small stocks between mid-1983 and mid-1985, many money managers are playing it safe. In some cases, they have little or no choice, as their corporate pension-fund clients have ordered them to shun the speculative stocks.

The Dow companies represent 24 major industries, making the index especially sensitive to economic swings. Since earnings are expected to improve in the months ahead, the Dow stocks in general should fetch higher prices, says Robert Stovall, president of Stovall/Twenty-First Advisers, Inc. His outlook calls for a 1,500 Dow around year-end.

Two of Wall Street's sharpest technicians are Joe Barthel, 41, and Richard Yashewski, 43, of the Philadelphia-based brokerage firm Butcher & Singer. The last time I interviewed the two was in December 1983, with the Dow at around 1,280. They had just soured on the market, forecasting "a major correction." It was a super call. Between January and July of 1984, the Dow dropped about 200 points, to about 1,080.

Their market readings focus on monetary indicators (the performance of the bond market and the direction of interest rates) and on sentiment indicators (such as buying or selling by corporate insiders and short selling by the public and Big Board member firms). Based on their analysis, Barthel and Yashewski tell me that "all systems remain go." The two men are especially bullish on big-name, big-capitalized stocks, with the Dow, as they see it, "leading the way."

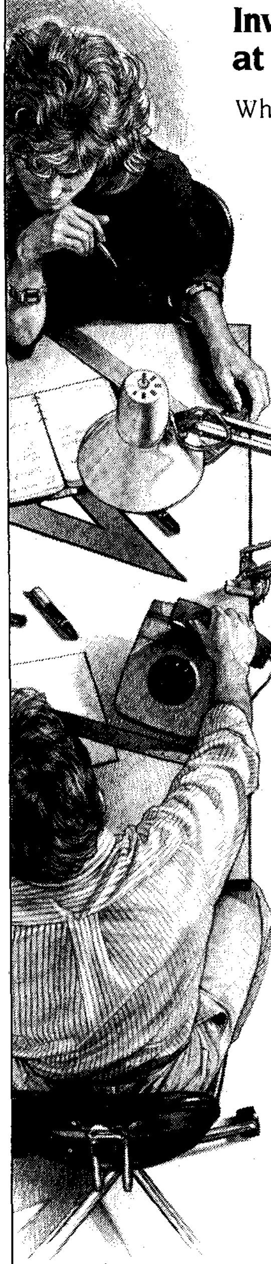
Given that view, I asked the two to analyze the 30 Dow companies, with an

THIRTY THAT LEAD THE WAY

Price Projections for the Dow Stocks

Company	Recent price	Projected price within 6 months	Percent gain	Company	Recent price	Projected price within 6 months	Percent gain
ALCOA	34½	40	16%	Kodak	46⅛	52	13%
Allied-Signal	43⅞	60	37%	McDonald's	70⅞	80	13%
American Can	61⅜	70	14%	Merck	122¼	160	31%
American Express	48⅞	58	19%	Minnesota Mining & Mfg.	80⅞	85	5%
AT&T	21½	30	40%	Owens-Illinois	53⅛	60	13%
Bethlehem Steel	14⅝	16	9%	Philip Morris	76⅜	83	9%
Chevron	38½	45	17%	Procter & Gamble	67½	75	11%
Du Pont	63⅜	75	18%	Sears	36⅝	42	15%
Exxon	54	59	9%	Texaco	39⅜	45	14%
General Electric	62⅜	82	31%	Union Carbide	60½	74	22%
General Motors	68⅜	75	10%	U.S. Steel	26⅞	33	23%
Goodyear	28¼	33	17%	United Technologies	42	52	24%
IBM	134⅝	165	23%	Westinghouse	44	52	18%
Int'l Harvester	8⅛	10	23%	Woolworth	53	59	11%
INCO	12⅝	15	19%	Overall			17.7%
Int'l Paper	46¾	50	7%				

SOURCE: Joe Barthel and Richard Yashewski, Butcher & Singer, Philadelphia.



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eye to forecasting performance in the next six months. Based on their analyses, which included projected prices for each of the 30 stocks (chart, page 23), Barthel and Yashewski came up with a couple of overall Dow forecasts. They think the Dow realistically should reach 1,550 in January or February; however, if all their projected price goals were met—which seems improbable—the Dow would rack up a 17.7 percent price gain within six months. That would take the Dow up to 1,683.

What's most important, as Barthel and Yashewski see it, is that there's no significant selling by the professionals in the leadership stocks. At worst, says Barthel, "we'll see a a minor shakeout [or decline], and then we're going higher."

Only seven Dow stocks—less than 25 percent of the group—are currently rated as "buys" by the two technicians. American Telephone & Telegraph is seen as the biggest gainer, with a projected 40 percent rise within six months. Allied-Signal is the runner-up, with a projected 37 percent rise, followed by General Electric and Merck, both at 31 percent. The other three are United Technologies, Procter & Gamble, and Du Pont. Still in bullish patterns but thought to be getting a bit expensive are American Can, Exxon, IBM, McDonald's, Owens-Illinois, Union Carbide, Westinghouse, and Woolworth.

While a rising market should boost most stock prices, seven Dow companies are thought to be in a downtrend even though their shares might enjoy a brief rise. The seven—which Barthel and Yashewski think should be avoided—are Bethlehem Steel, Kodak, General Motors, INCO, International Harvester, International Paper, and Minnesota Mining & Manufacturing.

The Dow aside, the two analysts say a number of other major companies look especially appealing on the charts. Their emphasis is on household names. In the food industry, for example, their favorites are Campbell Soup, H. J. Heinz, General Mills, and Hershey. Drug stocks also look good, notably Upjohn, Schering-Plough, Eli Lilly, and Pfizer. The banking stars are Bankers Trust and the Bank of New York. In insurance, the standouts are the Travelers Corporation and Aetna Life & Casualty. Coca-Cola and PepsiCo emerge as potential winners in the beverage group. And in chemicals, the best readings show up in Dow Chemical and in Air Products and Chemicals.

What about the much-bloodied smaller stocks? Bad news from the technical twosome. "The two-year bear market in secondary stocks shows no signs of letting up," says Yashewski. In fact, he adds, "it could last for the rest of this decade. So if you're going to concentrate on stocks, the clear strategy should be overconcentration on quality." ■

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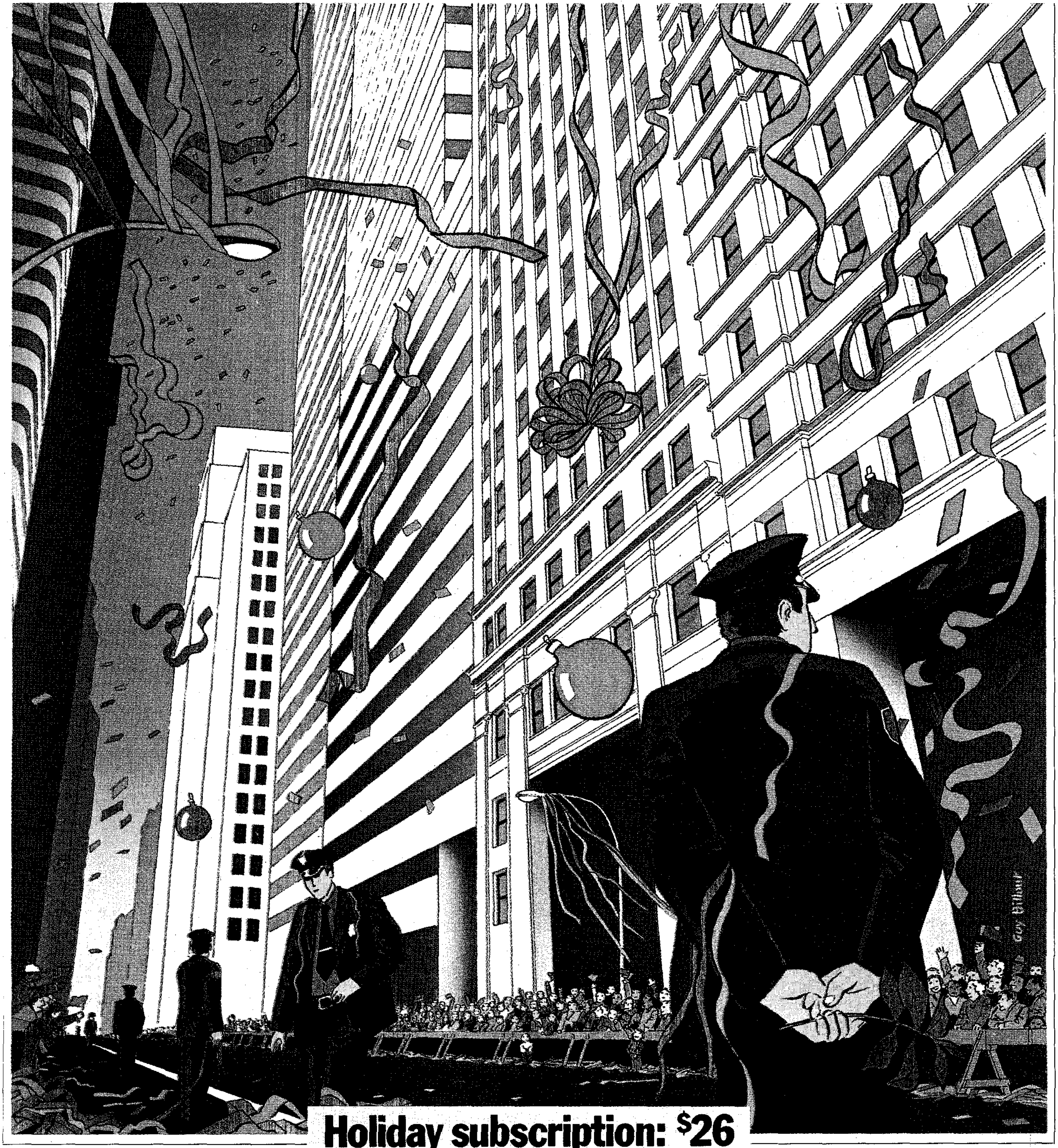

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THE OTHER A & P

Ads That Wear Well

TRY AS I MAY, I CAN'T COME UP WITH ONE single phrase to describe the advertising that Ammirati & Puris, Inc., creates. The agency's work, including "the ultimate driving machine" (BMW), "the antidote for civilization" (Club Med), and "the great British bubbly" (Schweppes), is genteel—but calling it that makes it sound limp and wimpy, which it isn't. A&P's work is fiercely competitive—but focusing on that makes it sound loud and grating, which it isn't. This advertising is not startlingly fresh, but it *is*, somehow, startlingly appropriate.

Ammirati & Puris would never have come up with that artistic Nike campaign in which an athlete is shown frozen in a moment of concentration or celebration or exhaustion. Nor would the agency have dreamed up that much-ballyhooed 1984 spot for Apple Macintosh in which futuristic drones march through a tunnel. The Nike ads lacked a strong, persuasive sales idea—they were too understated—and the Apple spot was too confusing.

Not for A&P the thigh-slappingly funny or the eerily vague or the lowbrow and sophomoric. This midsize agency (it bills $120 million a year) has found a niche for itself by creating advertising that is dryly witty, tastefully aggressive, and consistently compelling, both intellectually and visually—in short, likable. It calls less attention to itself than to the product and leaves the consumer with a definite reason to buy; it convinces.

Take the BMW ad headlined "For those who know the value of a dollar, a car that justifies spending forty thousand of them." The ad conversationally disputes the old adage "If you have to ask what it costs, you can't afford it" and claims that "a certain breed of luxury car whose lavish prices have always gone unquestioned" is slipping out of date. The new BMW 735i, in contrast, "justifies having expensive taste in cars," since it's "fully equipped with a long list of superbly engineered reasons."

Or consider how Club Med was positioned as the perfect antidote for the loneliness of the single vacationer—and for the stresses and pressures of civilization.

Or ponder how Schweppes tonic became identified with the finer things in life after its spokesman, an English nobleman who has fallen on hard times, admitted having to sell the portrait of the seventeenth duke and open the estate to visitors. Happily, he has at least kept his cache of cheeky little bubbles.

The agency opened eleven years ago, sponsored in part by giant Young & Rubicam. That was a very rare arrangement indeed, one that came about because Y&R went on an acquisition binge in 1974 as a way of resolving problems of "conflict." (Ad-agency clients balk at the idea of their agency's handling a rival's business.) Partners Ralph Ammirati and Martin Puris bought a controlling interest from Y&R after the first year, and bought the whole company the third year. Young & Rubicam made a handsome profit, although for the first eleven months it looked as if A&P wouldn't even get off the ground.

A&P's seeds began germinating twenty years ago, when Ammirati and Puris joined the Carl Ally ad agency within a week of each other. Ally was new (four years old), small (billing around $3.5 million), and ready to begin its dizzying creative ascent. Puris, the writer—a foreign-car buff—had already spent a few years at N. W. Ayer and Campbell-Ewald in Detroit; there were then no foreign-car accounts, so American autos seemed the next-best route. He'd also spent a year at Young & Rubicam in New York, toiling away on such accounts as General Foods and Goodyear. Ammirati, the art director, had wandered into the now-defunct J. M. Mathes ad agency to work on Canada Dry; he had also worked, for four years, at BBDO on the Pepsi account. He oversaw Pepsi's then considerable print-advertising effort (in those days, producers, not art directors, supervised TV spots) and turned out some exceptional-looking soft-drink ads using fashion photographer Bert Stern. One ad—a large picture of a horse—that Ammirati masterminded for the New York Racing Association now hangs in the Museum of Modern Art.

Ammirati and Puris were teamed to work on the New York *Herald-Tribune*, which evolved into the *World-Journal-Tribune*, and, after that newspaper folded, on Horn & Hardart, Fiat, Hertz, and Cinzano. For Fiat 124, the duo created a commercial that haunts the memory: In a breathtaking chase scene a stunt driver maneuvers the car down several flights of stairs and over vast expanses from one roof to another.

Somewhere in their sixth year of working together, the pair sensed they'd do better working for themselves. "We had no business, just a vision of a well-balanced, full-service agency," says Ammirati. "Most advertising fails because it's flashy—more execution than idea—or dull—more idea than execution," Puris says. "A great agency delivers both: well-executed advertising with an idea behind it. An agency that focuses only on creative is like having a football team with a great offense but no defense. Fewer than 10 percent of the major agencies offer that balance. We saw a clear hole in the marketplace."

After three years of planning their launch, Ammirati and Puris set out, in a suite in the Delmonico hotel, to fill that hole. The new agency had only eleven days' worth of money left when it won the BMW account. BMW had narrowed the search to three agencies, paid them

CONSISTENTLY COMPELLING: *Dryly witty Ammirati & Puris spots for Club Med (left), BMW, and Schweppes.*

Photographs by Donal Holway.

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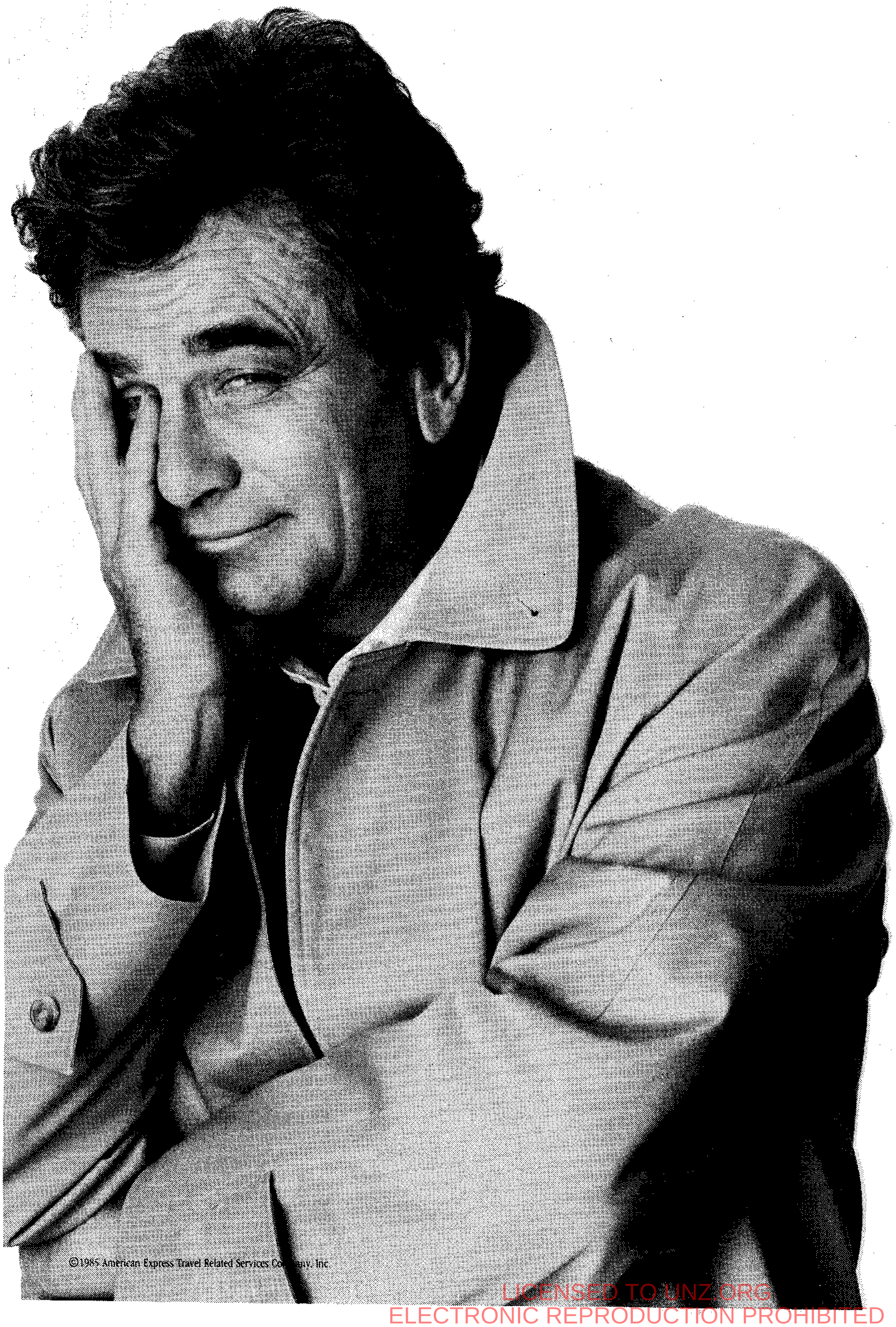

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Brioni of Roma, 55 E. 52nd St., 355-1940. The master tailor is now in N.Y. with his line of Italian fashions.

Coward Shoes, Throughout N.Y., 696-2469. Leather shoes for the entire family. Hard to find widths and sizes.

Deals and Co., 81 Worth St., 142 West 72nd St., 966-0214. Men's and women's natural fiber clothing at off prices.

E.J. Robbins, 1711 Sheepshead Bay Rd., Bklyn., (718) 646-7500. Affordable women's designer, hi-fashion shoes.

H.K. Furs, 36-37 Bell Blvd., Bayside, (718) 225-8220. Custom furrier. Full services on our premises.

Hoffritz for Cutlery, Unique gift stores specializing in cutlery. In midtown, N.Y. airports and terminals.

Honeybee, 7 E. 53rd St., 752-8851. Fine contemporary women's fashions. Also located at 7 Hanover Square.

Martha, 475 Park Ave., 753-1511. One of America's finest specialty shops. World famous designers.

Moe Ginsburg, 162 Fifth Avenue, 242-3482. The name in New York for men's better clothing.

Pachuka, 124 West 72nd St., 724-5450. The ultimate gift boutique. Complete candle shop on the West Side.

Peter Elliott, 1383 Third Avenue, 570-2300. Simply the finest attire for both men and women.

for their presentations, and flown them to Germany to make their pitches. The three teams took the same plane over: A&P's rivals were in first class, Ammirati and Puris in economy, clutching their layouts. "They were our future," recalls Ammirati, the 54-year-old chairman and creative director. "We were afraid to let them out of our hands."

The two were also afraid to take small, oddball accounts—even in desperation. They turned away a wine, a pet food, and Burial at Sea, a funeral plan. "Begin with a lot of little cats and dogs and you spend the rest of your life trying to upgrade, trying to dig out of the hole you've dug yourself," says Ammirati. "No decent blue-chip account wants that kind of agency, and we wanted blue-chip accounts. They would give us the ability to go out and hire really terrific people."

To ward off any chance they'd be mistaken for a creative boutique (too much creativity was, in that era, regarded as flakiness), the two disguised themselves as account managers, says Puris. The ruse, and the advertising and strategies that went with it, worked. The agency wooed BMW with the ultimate-driving-machine theme. Eleven years, 53 commercials, and more than 1,000 print ads later, the same theme is still running.

BMW's billings went from $900,000 the year Ammirati & Puris took over the account to $24 million in 1984; sales of cars in America went from 14,000 a year to 80,000, putting BMW's among the fastest-selling imported luxury sports cars. "We perceived—you'll pardon the expression—the yuppie market emerging and realized that no car was talking to them," says Puris, the 46-year-old president and chief executive.

Within two months of starting that conversation, Ammirati and Puris added Snowy bleach, a family-owned laundry product the agency claimed was more than twice as efficient as Clorox. Those commercials doubled the cleaner's market share in two years.

A&P resigned the account four years later. It took on Media Networks for several years, then resigned. It did the same thing with Warner/Lauren, Data General, and Sony consumer products (though it still retains some of Sony's business products). And, most recently, it resigned Club Med, for which it created those wonderfully alluring spots with the siren song—"The Club Med Vacation—the Antidote for Civilization." A&P had upped the resort's business 45 percent in four years, while the club added only two new villages. But to resign the account was to beat the hangman, for Club Med was about to ax its agency. The chemistry between Ammirati and Puris and the French organization's executives had soured, and Club Med's management had never liked the commercials: "Antidote" sounded too medicinal, and they wondered how civilization could be bad.

Still, most agencies would, well, grovel to keep a profitable account. A&P would rather walk away. This penchant has given A&P a slight aura of arrogance. "It's more conviction—this is the kind of agency we want to run—than arrogance," says Edward Vick, executive vice-president and chief operating officer. Vick joined A&P two years ago. Before that, he was a senior vice-president and management supervisor at Ogilvy & Mather.

After disengaging itself from Club Med last year, A&P engaged a string of new accounts: Oppenheimer Management Corporation, Rose's lime juice and Holland House mixers, Pulsar watches, Schweppes beverages, Waterford crystal, and United Parcel Service. All told, the agency chalked up some $45 million worth of new business.

A&P has turned out for these new clients the sort of advertising that attracted them in the first place: advertising that talks up to people, not down to them. For Oppenheimer, A&P created highly stylized print ads with Dagwood Bumstead-type drawings. "Prudence is invariably the province of the cautious investor," one begins. "Yet, ironically, it is caution itself that often leads investors to imprudent decisions, such as settling for unnecessarily low yield, or accepting payment schedules less frequent than they'd like." The solution, of course, is the Oppenheimer High Yield Fund.

A&P made modestly priced Pulsar watches seem ritzy by picturing them with elegant keepsakes and headlining one ad "Some of Pulsar's latest styles are fifty years behind the time." The agency has turned out mood pieces for Rose's lime juice, including one in which the nineteenth-century British lime juice meets a twentieth-century lounge lizard. And it is carving out a niche for UPS by claiming that the delivery service runs "the tightest ship in the shipping business." The print ads invariably rely on an easy-to-read, inviting typeface; the commercials use Bach fugues and classical-style music played on synthesizers. "There's an attention to detail and production value for both print and TV spots—nothing more magical than that, though admittedly that's rare," says Vick.

The detail mania has paid off in success stories: the BMW cars, for instance. Sales of BMW motorcycles are up, too, though motorcycle sales have been down for four years. Schweppes tonic has regained the top spot in New York and grown, while its rivals' business is off, and Pulsar is growing, though the watch category isn't.

"Exciting advertising is more effective than dull advertising," says Ammirati. "People out there notice the difference, get involved, respond. They're the ones our advertising aims to reach." ■

Media/Edwin Diamond

THE ONCE AND FUTURE 'NEW YORKER'

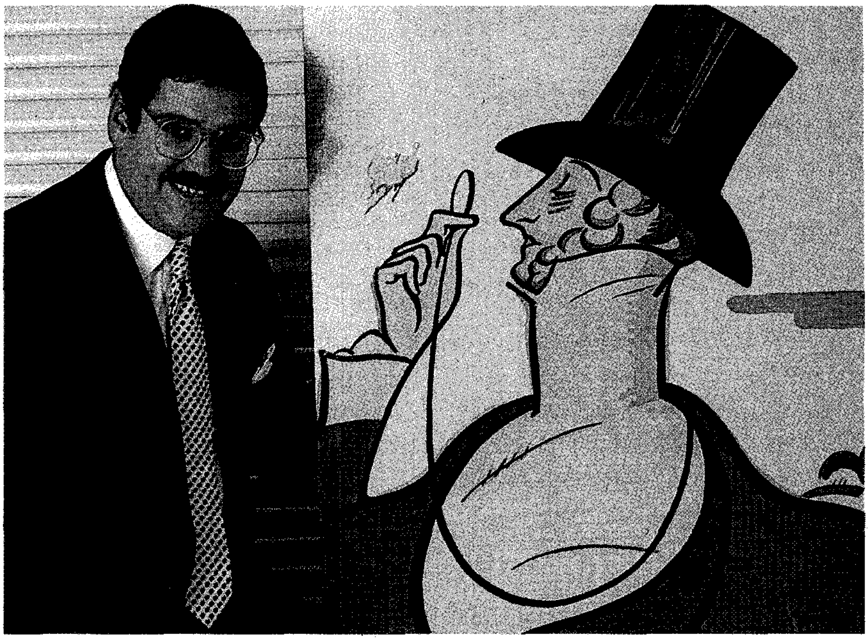
Marketing a Legend

IT'S BEEN SIX MONTHS SINCE S. I. NEWhouse bought *The New Yorker* and gave Steven T. Florio the title of president of the magazine. The 36-year-old Florio has proved to be the most activist of chief executives. At last count, 25 people on the business side had jumped, or been pushed, into what *New Yorker* memos delicately refer to as "retirement." The magazine has embarked on an aggressive, $2.5-million television, cable, and radio ad campaign, begun a direct-mail circulation drive that will send out 4 million pieces by spring, instituted policies that permit the sort of advertising materials and placements never before seen in the 60 years of *The New Yorker*'s history, and commissioned a marketing survey of 2,500 subscribers—another first for the magazine.

Change has come so rapidly (this, after all, is a magazine that took 50 years to put in a table of contents) that tradition-conscious *New Yorker* staff people have trouble keeping track of it all. There are the garish new mail-order ads, the half-page horizontals, the profiles that now start on *left*-hand pages opposite four-color ads, the plans for special advertising sections, the discounted subscriptions ($25.95 instead of the basic $32 price for a year), the "blow-in" cards and other promotional inserts, and the special premiums for new subscribers (they will be given a copy of the magazine's first issue, or a sampler of cartoons by some of the magazine's notable artists).

Editorial people like to make self-deprecating jokes about the start of a new Condé Nast era at *The New Yorker*—Newhouse owns *Vogue, GQ, House & Garden, Gourmet,* and *Vanity Fair,* among other properties. "The serial comma wasn't used in a promotional letter," says one *New Yorker* writer. "The Vandals are really at the gates." Others wonder aloud to outsiders how the edgy, puritanical Harold Ross, the magazine's founding editor, would have reacted to the two-page spread in a recent issue for Calvin Klein's Obsession perfume—"three people doing strange sex acts under a blue light," as one *New Yorker* veteran mockingly described the ad.

The staff thinks it knows where to look next for change—in the heretofore sacrosanct editorial pages of *The New Yorker.* "These moves are anti-prose," says one of the magazine's most illustrious writers (who, like many others interviewed for this column, insisted on anonymity). It's not just that the staff feels that William Shawn, the magazine's 78-year-old editor, has lost control to the new management, or that the "crowd from Condé Nast"—Newhouse and Florio—will name the next *New Yorker* editor when the time comes. That's all but conceded. More immediately, there's a sense that the clever broadcast spots, the zippy direct-mail appeals, and the newly hired sales force will do more than promote the magazine. They will, it's said, create a magazine that doesn't yet exist—a sexier, livelier, simpler, easier-to-read *New Yorker.* "At some point," says Hoyt Spelman, who worked on the business side of *The New Yorker* for 26 years before "resigning" this summer at 49, "there may be a push to bring the editorial content in line with the promotion."



CHANGING PERCEPTIONS: *Steven Florio,* The New Yorker's *new president.*

The great irony of this unfolding drama is that the principal protagonists all credit their opposites with the most correct behavior. Florio unstintingly praises the editorial staff and Shawn. "*The New Yorker* is the top of the mountain," he says. For a writer or artist to appear in *The New Yorker* "is a badge of honor, of literary merit." The editorial people, for their part, concede that change was overdue in the magazine's management. Even those who have been forced out acknowledge that, as one put it, "we were in a rut, some people were too long in grade, others simply didn't know how to sell." Overall, there had been an unspoken attitude that the magazine had peaked, that there was no more to be gained in the face of all the new and revived magazines competing for the same pool of upscale readers and advertisers. The magazine's readers may have been growing older (the median age for subscribers is 48.2 years), but they were undeniably loyal, and undemanding. The rule, therefore, became: Do nothing. Until Florio arrived, there had not been a subscription drive since 1971.

The New Yorker's numbers reflected its predicament. Circulation had stalled at around 500,000. Advertising revenues had grown only slightly, from $54.1 million in 1981 to $57.7 million in 1984. Total ad pages—one outward sign of internal business vigor—had been sliding steadily from the 6,000-page years of the 1960s and 1970s. By the late 1970s, *The New Yorker* was down to 4,159 pages; last year the number was 3,529. The policy of doing nothing in these years had a bright side, however. Minimalist publishing holds down costs. Despite the business side's stagnation, *The New Yorker* never lost money for its stockholders.

When Florio took over last May, the magazine estimated that 1985 ad pages would be down to 2,500. Now, Florio says, *The New Yorker* will end the year with close to 3,000 ad pages. Florio remembers how at Condé Nast's *GQ,* where he served as publisher for six years, it seemed heroic when he added 500 pages of ads. Today, he says, "the crowning glory of my life is that *The New*

Photograph by Dana Fineman/Sygma.

Yorker this year will *lose* only 500 pages."

Florio has set modest goals for 1986. He is aiming for a circulation of roughly 540,000 and about 3,100 pages of ads. And he wants to increase the magazine's share of toiletries, retail, fashion, and liquor advertising. Cigarette advertising is still *verboten* at *The New Yorker*. "The businessman in me says let's do it, but the human side says no," Florio insists.

It's not quite that simple, of course. Harold Ross had strong views about which ads could go into his *New Yorker*. Like Ross, William Shawn has had a veto over ads—"the power of moral suasion," one *New Yorker* staffer calls it. By all reports, Florio confers with Shawn, and sometimes defers to the editor. In addition to cigarette ads, materials promoting South Africa and its tourism are proscribed. There are other touchy subjects. According to Florio, Shawn was leafing through a copy of *GQ* some time back and spotted an ad for some "very skimpy" men's underwear. "He said he'd prefer that we not run that sort of thing, and we agreed that if he felt strongly we wouldn't do it," Florio says. So far, no bikini shorts have run in *The New Yorker*.

The president and the editor, then, share authority. "I've told Mr. Shawn about every change," Florio says. "There's no veto power for either side." One *New Yorker* editor who sees Shawn regularly reports, "He doesn't like the changes, but he's going along with them." A recent retiree adds, "Mr. Shawn is thinking dark thoughts."

Some of the Newhouse-Florio changes, such as the insert cards and half-page horizontal ads, are minor intrusions in the magazine's traditional design (though even lay readers can sense that something is different). When the first insert card— for L. L. Bean— appeared in *The New Yorker*, the magazine received "about three dozen letters saying how awful it was," according to Florio. He adds, "L. L. Bean also called and said how great it was. They got 6,000 cards back."

For all his energy, Florio remains careful about bulldozing too many conventions too fast. "There will be no gatefold covers, no island ads [material surrounded by editorial copy], and only one insert card per issue," he says.

Shawn remains one of the mythic figures of modern journalism, and no one seems to want to tangle too directly with him. Indeed, those who have had a chance to observe Si Newhouse and Shawn at their occasional luncheon meetings at the Algonquin claim that the two men have "charmed each other." Shawn invited Florio to speak to the editorial staff at a meeting in the offices on West 43rd Street. Florio talked earnestly and at length of his soaring vision for the magazine, and got one question—about what could be done to improve the building's poor elevator service and lack of air-conditioning.

While everything is outwardly polite, Newhouse and Florio are pushing the magazine in their direction. *The New Yorker's* broadcast spots and the direct-mail campaigns reflect this interplay between tradition and contemporary marketing pressures. Shawn has always opposed standard promotion copy. "We were told he thought that his magazine couldn't be described in the words of others," recalls Hendrik Hertzberg, the former *New Yorker* writer who went on to edit *The New Republic*.

The radio spots now being tested in the New York area keep to this convention. A cultured male voice narrates an event—say, Hana Mandlikova's victory over Martina Navratilova at the U.S. Open. The text is from Herbert Warren Wind's account in the magazine. The tag line identifies the writer, the magazine, and the issue date. It's a word picture, using *The New Yorker's* own words to boost newsstand sales. The TV spots are also word-picture ads, with blind narratives that don't reveal the "product" until the end. Three spots are currently being shown in the New York area as inserts in premium national television shows—*The Cosby Show, Saturday Night Live, David Letterman, Miami Vice, Entertainment Tonight,* and *20/20*, among others. Because the ads appear long after the issues carrying the stories are off the newsstands, their purpose is not to sell copies but rather to sell an image of the magazine. The real audience is advertising-agency media buyers and their clients, particularly the younger ones who watch a lot of TV. Seductive, slick, and contemporary, the spots are intended, Florio says, "to change the perception of *The New Yorker* as a dull, gray magazine with no graphics."

The circulation drive is also aimed at impressing advertisers. A small (100,000 piece) mailing in May tested some lists in preparation for the heavy 2-million-piece drop this fall; another 2 million pieces will be sent out in the spring. The materials are well written and well designed, in the opinion of competing circulation directors. These specialists predict that *The New Yorker* will have no trouble pulling as many as 50,000 new readers, considering that the magazine hasn't done any solicitations in fourteen years. "All you should have to do is tap people on the shoulders, and they'll respond," says one circulation man.

With this expected 10 percent increase in circulation, *The New Yorker* could then go back to advertisers, sell the demonstrated vitality of the magazine, and reverse the downward spiral of ad pages. That would seem to be a happy resolution of the magazine's current problems. As with some of *The New Yorker's* short

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fiction, however, not all endings are unequivocal and upbeat.

From the beginning, the new management acknowledges, it faced a basic question: Was *The New Yorker*'s apparent malaise strictly the fault of the business side, or was it a combination of business and editorial practices? The take-no-prisoners approach to the sales and management staffs suggests the new ownership's answer.

But nagging doubts remain. Some people argue that the magazine is moribund editorially—old, stodgy, too sophisticated or "hard," at least for that much pursued younger, upscale audience. "Who wants to read a three-part series on soybeans?" says one competitor. "Who has the time today?" According to one established writer of multipart *New Yorker* pieces, Shawn has already begun to ask for shorter articles. But should *The New Yorker* fail to hold the new readers and advertisers brought in by the videogenic promotional materials, there's the possibility of further changes to make the magazine's reality conform to its as-advertised-on-TV image.

Some of the staff, it seems, are thinking even darker thoughts. The marketing survey, which asks the standard psychographic questions about jogging habits and attitudes toward dress codes, has been judged especially inappropriate. "The *New Yorker* reader will be offended by this invasion of privacy," a leading writer and critic maintains. Still worse, there's the jittery suspicion that Condé Nast merely wants to latch on to *The New Yorker*'s subscription lists for its own future magazine-subscription plans. "It's a pristine group that has never been approached," says the same critic.

William Shawn and the editorial staff, as several sources suggested, have probably lost the power to designate the next editor. Now the rearguard action seems to have collapsed into an anti-outsider defense—a hope that Newhouse and Florio will pick the heir to Ross and Shawn from within the magazine. The next editor, and particularly the amount of independence he or she has, will have more to do with the fate of the magazine than all the market-research reports and half-page horizontals laid end to end. "When you ask what the religious core of *The New Yorker* is," says Rick Hertzberg, "you have to answer that it is the idea of a magazine written and edited according to the tastes of its writers and editors, and not of its readers."

That principle is the direct opposite of the modern marketing surveys that probe what readers want and instruct editors to give it to them. If *The New Yorker* loses its godhead, it will become, predicts a longtime staff person, not *The New Yorker*, but "a *Gourmet* or a *House & Garden*—another Condé Nast life-style magazine for the rich." ▬

"The Cresta Run. The World's Most Elegant Thrill— and the Height of Lunacy."

—THOMAS HOVING, *describing Switzerland's heart-stopping ninety-mile an hour sled run in Connoisseur Magazine.*

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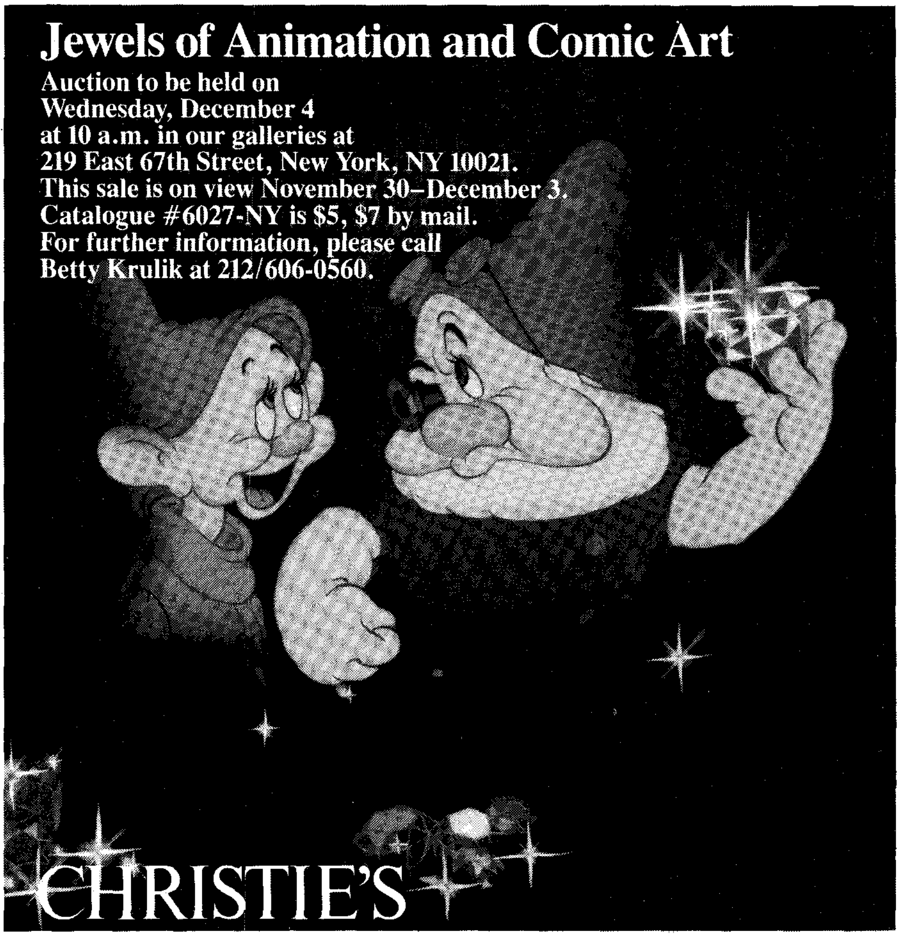

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Auction to be held on
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219 East 67th Street, New York, NY 10021.
This sale is on view November 30–December 3.
Catalogue #6027-NY is $5, $7 by mail.
For further information, please call
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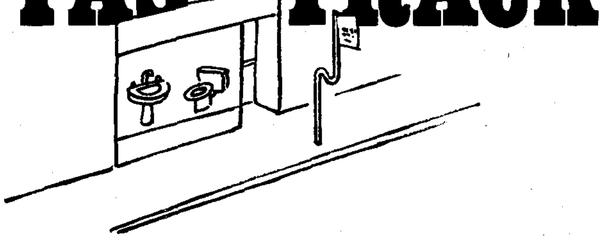
CHRISTIE'S

FAST TRACK



THE PASSIONATE SHOPPER

Surrogate Santa

DENISE WASHINGTON KNOWS the kids won't for a minute believe that Santa was too busy to wait in line at Toys "R" Us to buy Pound Puppies or nab the city's last Cabbage Patch Preemie. So Washington, who heads the Executive Timesavers errand service, will stand in line to buy this year's kid hits.

"I've failed only once, trying to find an Oriental Cabbage Patch doll [it doesn't exist]," says Washington, who loads up her Chevy van twice a week at the Flatbush Toys "R" Us, where prices are usually better than those at full-price stores and where a friend on staff puts things aside for her. If she can't find everything there, she'll check at other stores, till the last minute—closing time on Christmas Eve.

Washington, who learned her shopping techniques helping to buy toys for her six cousins, is also a Christmas consultant. She'll advise nervous aunts and uncles as to whether a toy is too advanced or dangerous for a child. For those who need suggestions, she'll read them lists made out by kids the same age. What about parents who feel guilty about delegating Santa's job? "I tell them the kids never know. I sneak in very carefully."

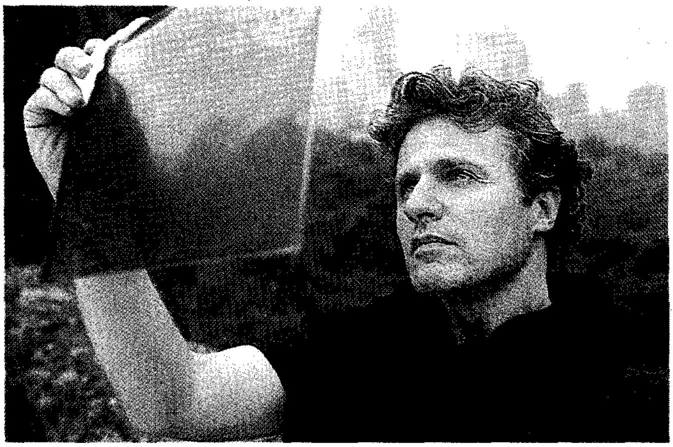
Executive Timesavers will undertake a list (there's no minimum order) upon receipt of cash or a money order for the purchases (Washington knows what they'll cost) plus a $20 fee, and will deliver the toys anywhere in the five boroughs. Call 718-778-3490. The deadline for Christmas orders is December 23, when most of us start to panic.

JENNIFER ROBERTS

BRIEF LIVES

UP FROM THE UNDERGROUND

GERARD MALANGA SITS IN HIS OFFICE sifting through 50 years of dusty negatives, carefully cataloguing historic shots of the city's park properties. Being the Parks Department's $19,000-a-year photo archivist since March may seem a sedentary job for the man who found his fifteen minutes of fame in Andy Warhol's Factory during the sixties. But Malanga insists that photography, not flamboyance, was his passion all along.



Gerard Malanga: *"I got sidetracked."*

"I started taking pictures in a serious way when I was 11," says the 38-year-old Malanga. "Then I got sidetracked." That may be putting it mildly. After all, it was Malanga who was depicted in the book *Edie* as the man wielding the bullwhip.

The detour from photography began in 1963, when Malanga met Andy Warhol at a New School poetry reading. To the naïve senior at Wagner College, on Staten Island, Warhol was "kind of frightening and weird," but Malanga became his assistant anyway, a job that spanned seven years and included exotic dancing with the Velvet Underground, acting in Warhol's Pop Art movies, and helping give birth to *Interview.*

Malanga says he's amazed at the Caligulan myths surrounding the very down-to-earth Velvets, so he recently collaborated on a murky book, *Up-Tight: The Velvet Underground Story,* based on interviews, recollections, and his own private diaries.

"The Velvets could have been successful, but they weren't trying," says Malanga, with a plaintive edge to his broad Bronx accent. "They were whining babies. I mean, you're a group, and after five years you haven't had a hit record or any serious radio play and you haven't even played much in New York. There's something wrong there."

Like the group, his book has yet to win more than a cult following. These days, when Malanga isn't sorting the Parks Department negatives into acid-free archival envelopes, he spends his time researching a biography he's hoping to write on Parks Department photographer Alajos Schuszler. Malanga had wanted to be a Parks photographer as well, but grabbed the archive post when it was created last spring. He also works on his own photographs—"more voyeuristic and erotic" than pictures of parks and beaches.

"I use a long lens to catch women in sexual stances on streets or at the beach," he explains. "Then, to take it back to the tradition of painting, I give the picture a title."

PEGGY TYRE

Photograph ©1985 by Kelly/Mooney. Illustrations: top, Guy Billout; left, Howard B. Lewis.

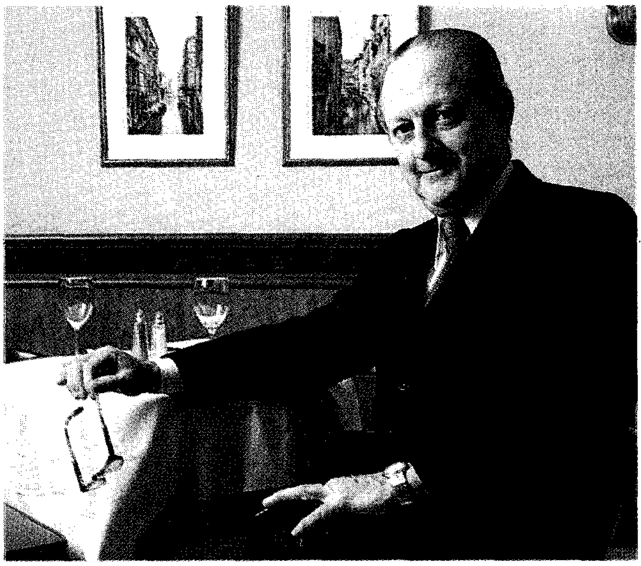
CHOW

La Dolce Harry

"OH, ARRIGO, *Arrigo!*" breathes a handsome French lady. "Say, that's Harry What's-his-name," a man says to his wife. Fans and friends of Harry's Bar in Venice have been spotting its owner, Arrigo "Harry" Cipriani, around the Sherry Netherland Hotel in recent months because Cipriani opened a branch of Harry's Bar there last Saturday.

There are other Harry's Bars in the world (none of them connected with the original), so the new place is being called Harry Cipriani, but its mood is the same as the Venice restaurant's. "It's casual, expensive, and elegant—the way Mrs. William Paley looked," says a spokesman for Trust House Forte, which holds the lease and lured Cipriani here.

Now that the restaurant is a New York fact, people are beginning to notice little Venetian touches in its new neighborhood. First, the restaurant faces a large piazza, Grand Army Plaza, by the Plaza Hotel. Pigeons roost on limestone pediments on the Sherry Netherland's façade and drop a few (only a few) reminders by the entrance. And everybody knows that in summer Grand Army Plaza is just as much a zoo as the Piazza San Marco.


Harry Cipriani and heliographs, both fresh from Venice.

Some Harry's Bar touches have been duplicated at Harry Cipriani. John Patrick Hurley of Sopha-Ahpos, who designed the $1.8-million renovation, had Chairs Plus copy the original armchairs, whose back legs were made an inch lower than the front ones by decree of Giuseppe Cipriani, who founded Harry's Bar in 1931 with Harry Pickering, an American. "My father said a straight chair would feel too strict," says the 53-year-old Cipriani, who likes to think he was the only baby ever named after a bar.

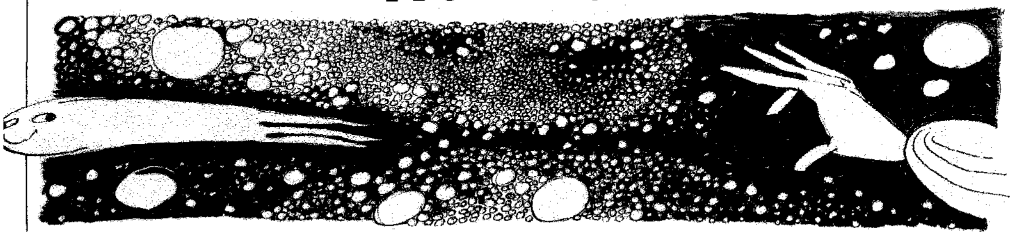
On the peach-colored walls, there are gold-framed heliographs of Venice at the turn of the century (Cipriani wouldn't put up any pictures showing wash hanging out on a line). And on the menu there are the well-loved Harry's Bar specialties, including Bellini cocktails (the peach juice will come from Italy) and carpaccio, which Giuseppe Cipriani created. The famous Harry's Bar club sandwich, said to contain half a chicken, will appear on the lunch menu; his risotto, at every meal. Mostly long-strand pasta will be served because, says one chef, the short, stubby macaronis aren't very graceful to eat. Lunch costs about $35 per person, dinner about $50.

Although there are only 90 seats in the house, Harry wants to keep a few tables empty in case old friends (the rich and famous) drop by without reservations. Will he also welcome the tourists, the curiosity-seekers who also hang out in the Venice original? "Arrigo's a very democratic person," says a New York lady who always gets a good table at Harry's Bar. Cipriani points out that he once seated members of the Red Brigades and didn't know it. "It was only after they wrote to me from prison to say how good my food was that I knew who they were."

BARBARA COSTIKYAN

SKY WATCH

Happy Halley Daze


Origin of the Comet: Live demonstration of the "Dirty Snowball" theory.

ART EXHIBITIONS BUILT around a subject or an event can easily have rather an arbitrary feel. That said, it all depends on the subject, and one subject that deserves to be rescued from the T-shirt Reflex is the rapid, once-in-several-lifetimes approach of Halley's comet. "The Comet Show" comes, appropriately enough, to the Light Gallery, at 724 Fifth Avenue, this Wednesday. It was the brainchild of Count Aymon de Roussy de Sales, now a painter, whom this writer has known since the count was a barman on Third Avenue. The show, backed by gallery owner Vincent Vallarino, contains pieces by John Chamberlain, Jack Goldstein, Marisol, Les Levine, and—at the lightest end of the spectrum—the above drawing by "Fast Track" 's regular cartoonist.

ANTHONY HADEN-GUEST

PRICES

HERE'S WHAT JEANS COST around town these days:

☐ Guess? jeans at MGA (239 Columbus Avenue), $42.

☐ Polo by Ralph Lauren dungarees at Lord & Taylor, $47.50.

☐ V-F jeans at Gimbels, $48.

☐ Gasoline jeans at Macy's, $38 to $48.

☐ Levi's 501 Button Fly jeans at the Gap (1535 Third Avenue), $28 pre-washed, $30 stone-washed.

☐ NO! jeans at American High (717 Madison), $56.95.

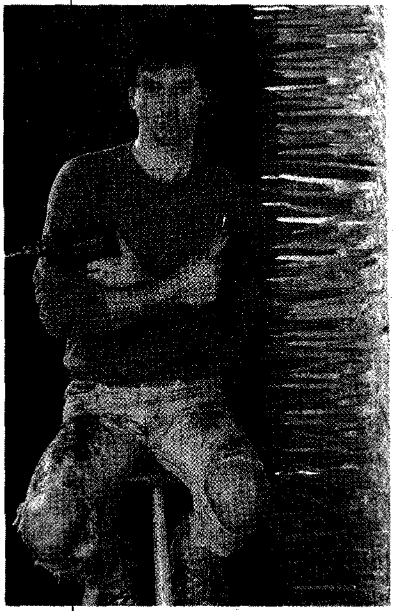
Photograph by Maria Robledo.

ART NEWS

Lee Jaffe's Mixed Media

LEE JAFFE BEGAN painting shortly after he traded one of his Akita's puppies for a drawing by artist Julian Schnabel. "Julian didn't have any money at the time," Jaffe says.

Jaffe then went to see a Schnabel show at the Mary Boone Gallery—"the paintings with cups and saucers on them," says the 35-year-old Jaffe. Some may say this explains why Jaffe's works—on view at the Bette Stoler Gallery, 13 White Street, through December 7—incorporate objects associated more readily with museums of natural history or even hardware stores than with art museums. Nail files pinion mink stoles to a ten-foot circle of wood; stuffed crows seem to pause in mid-flight across a canvas; Thomas Jefferson—and $2 bills—appears on the surface of a mirror.



Jaffe and hardware.

A better explanation for this eclecticism may be that Jaffe's life has been nothing but mixed media. After dropping out of Penn State, he began making films—one of which, *Impact*, consists of nothing more than him and conceptual artist Vito Acconci running headlong into each other.

Then, in 1972, Jaffe met Bob Marley and went off to Jamaica to join the Wailers. He occasionally played harmonica and guitar with the group, but more than anything else, he managed them. "They were sort of unmanageable," he recalls, smiling. "But I did everything a manager should have been doing."

The next step was producing records, including Peter Tosh's *Legalize It*. Then came his dog's litter of puppies, then Schnabel, and, in February 1983, his own first painting.

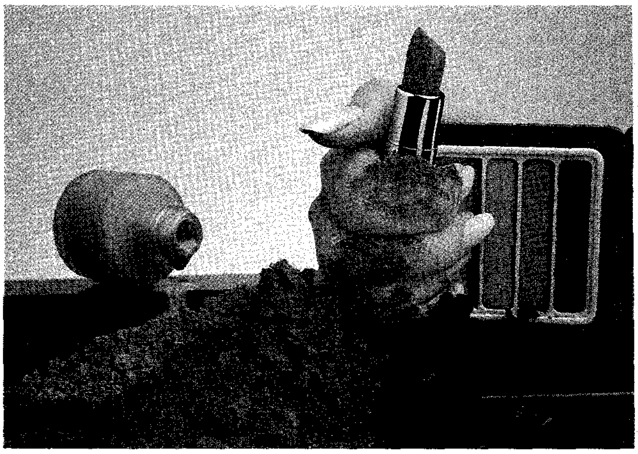
Jaffe's worlds gracefully collided a fortnight ago when his show opened. There, among the art collectors and filmmakers and conceptual artists, was Robbie Robertson of the Band, plus a contingent of Rastafarians all dressed in white.

Three years into his painting career, Jaffe has pieces in London's Tate Gallery and in the prestigious Saatchi Collection, plus a painting under consideration by the Metropolitan Museum of Art. But he says he'll jump this successful track with his next project: He's making a film on the life of Sally Hemings, alleged to have been Thomas Jefferson's black mistress. EDITH NEWHALL

IN THE MAIL

Playing the Palettes

THE NEW ADVERTISING mailer from Prescriptives cosmetics looks the way a woman's makeup case might look after a train wreck.



The Prescriptives centerfold.

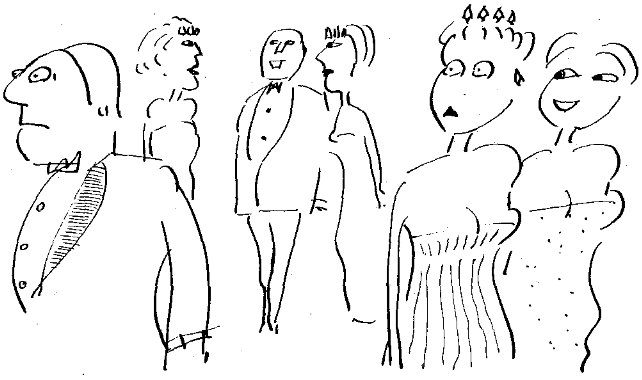
The first hint that unspoken rules are being broken is the smear of Basic Black Mascara on the cover. Inside, bad housekeeping abounds. Pompeiian Rose Eye Shadow lies in a molehill next to clumps of Imperial Gold and Alexandrine. Rosewood Moisture Protective Makeup drips from its bottle. Pigment clings like potting soil to the knuckles of the hand model.

What's up? "We wanted to let the consumer *feel* the products," says James Gager, executive design director for Prescriptives. "That's the way the makeup looks when it comes from the lab. We wanted to break down the barrier between the product and the customer."

Yes, but isn't it just a bit, well, *untidy?* Maybe "a little bit startling," allows Gager, but he says that retailers, who will use different versions of the mailer, find the look refreshing. "People are pretty timid about being messy," he says. "We're letting the consumer know she can *play*." Then he adds the ultimate admission for a cosmetics man: "Makeup isn't *that* serious."

NANCY MCKEON

PEN & PENCIL



"You'll have to excuse Edgar. He's totally princessed out."

ANTHONY HADEN-GUEST

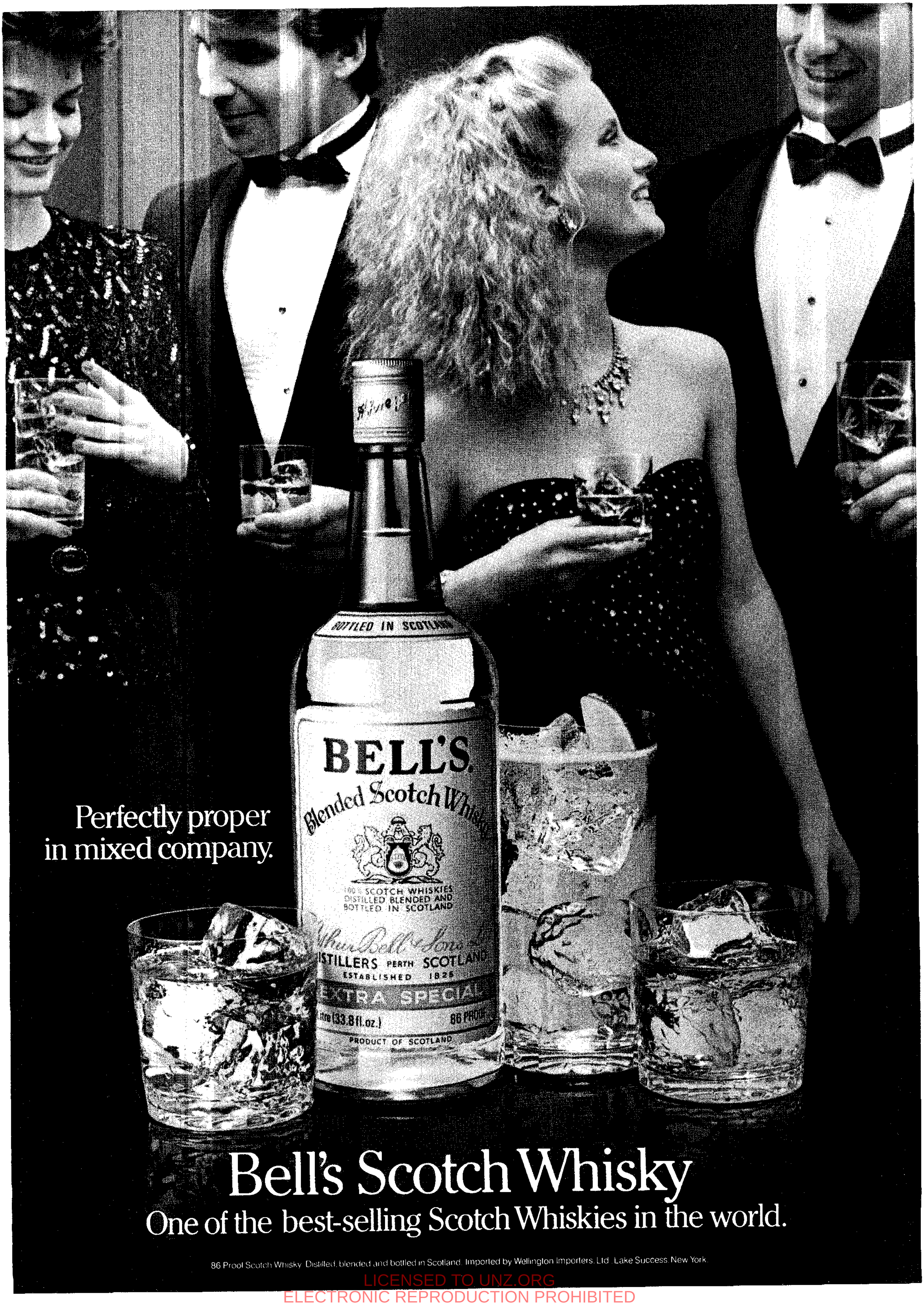
TRUE TALES

AFTER A WEEKEND IN THE Hamptons, I drove around for almost an hour looking for a parking space—and then, astonishingly, found one in front of my building. Exhausted, I emptied the trunk, went upstairs, dropped my things on the floor, brushed my teeth, and fell into bed.

As I left for work the next morning, I was annoyed to see the cardboard top from a take-out container wedged under my windshield wiper. I was about to throw it away when I saw the note on it:

"You left the keys to your car in the lock. They are on the top of your left wheel. A Friend." D. H. CONE

Photograph, left: Ken Probst.


Perfectly proper
in mixed company.
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Bell's Scotch Whisky
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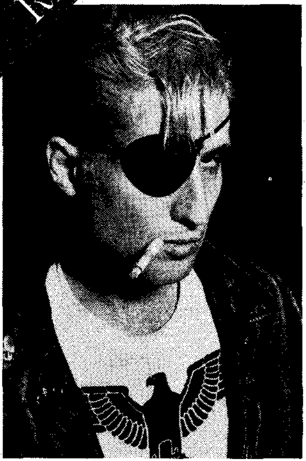
86 Proof Scotch Whisky. Distilled, blended and bottled in Scotland. Imported by Wellington Importers, Ltd. Lake Success, New York.

RUTH RECOMMENDS

BY RUTH GILBERT

Comet Halley, *a documentary that airs November 26 at 10 p.m. on Channel 13, aims to be the definitive special about this famed celestial visitor, and traces its course through the millennia.*

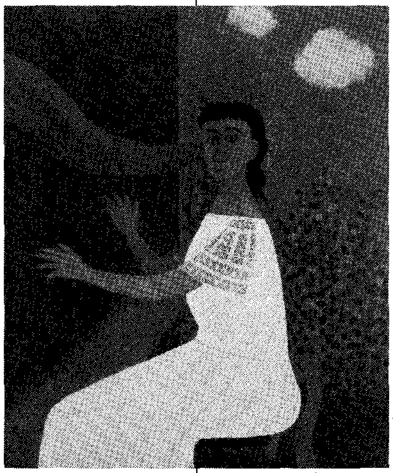


'GRINGO'
Lech Kowalski has directed this harrowing true-life film (shot on location in New York) about John Spacely (above), a Lower East Side drug abuser. It opens November 22 at the Waverly.

MARGARET WHITING
Her career spans more than four decades, she's a legendary gold-record singer, and she'll be performing at Freddy's Supper Club through November 30. You'll hear "Baby, It's Cold Outside," "It Might as Well Be Spring," "That Old Black Magic," and other songs she made famous.

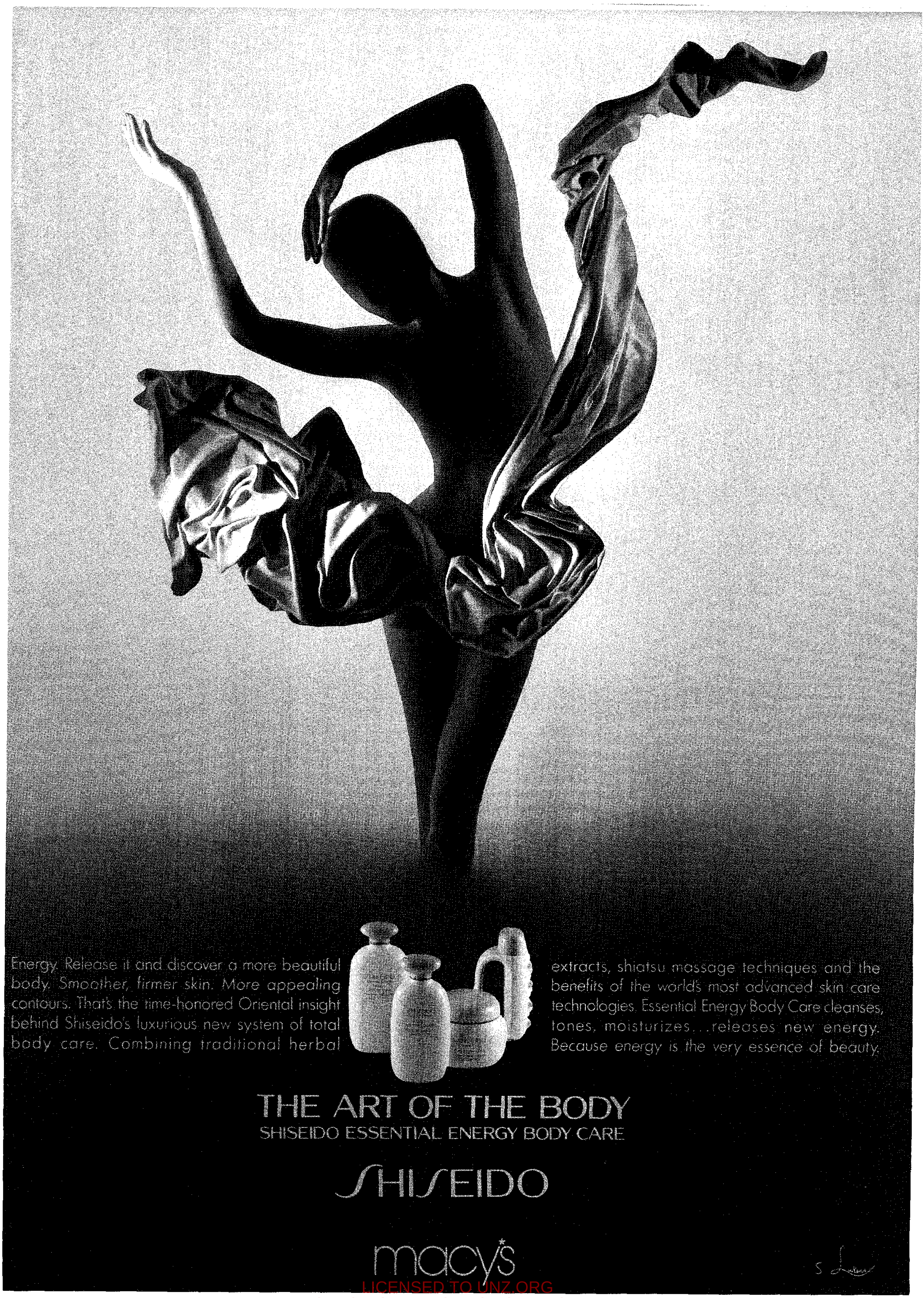
'GHASHIRAM KOTWAL'
Lynette Chun and Mel Duane Gionson star in an experimental work by Indian playwright Vijay Tendulkar. A production of Pan Asian Repertory Theatre, it features twenty actors and three musicians, and is playing at Playhouse 46.

THE BIG APPLE CIRCUS
The annual one-ring-tent treat for the youngest set brings in the clowns this year, as well as Anna May the elephant (above), and much more. It all takes place November 20 through January 5 at Lincoln Center's Damrosch Park.



TERRY DINTENFASS GALLERY
A retrospective of works by Doris Emrick Lee (1905–1983), a great contemporary American artist, opens November 19 and runs through January 2. Above is Harp Girl *(1954).*

Photographs: center, Linda Schwartz; bottom left, Martha Swope/Carol Rosegg; bottom right, Eric Pollitzer.



Energy. Release it and discover a more beautiful body. Smoother, firmer skin. More appealing contours. That's the time-honored Oriental insight behind Shiseido's luxurious new system of total body care. Combining traditional herbal extracts, shiatsu massage techniques and the benefits of the world's most advanced skin care technologies, Essential Energy Body Care cleanses, tones, moisturizes...releases new energy. Because energy is the very essence of beauty.

THE ART OF THE BODY

SHISEIDO ESSENTIAL ENERGY BODY CARE

SHISEIDO

macy's

Exodus

How Creative Young People Are Being Driven Out of Manhattan

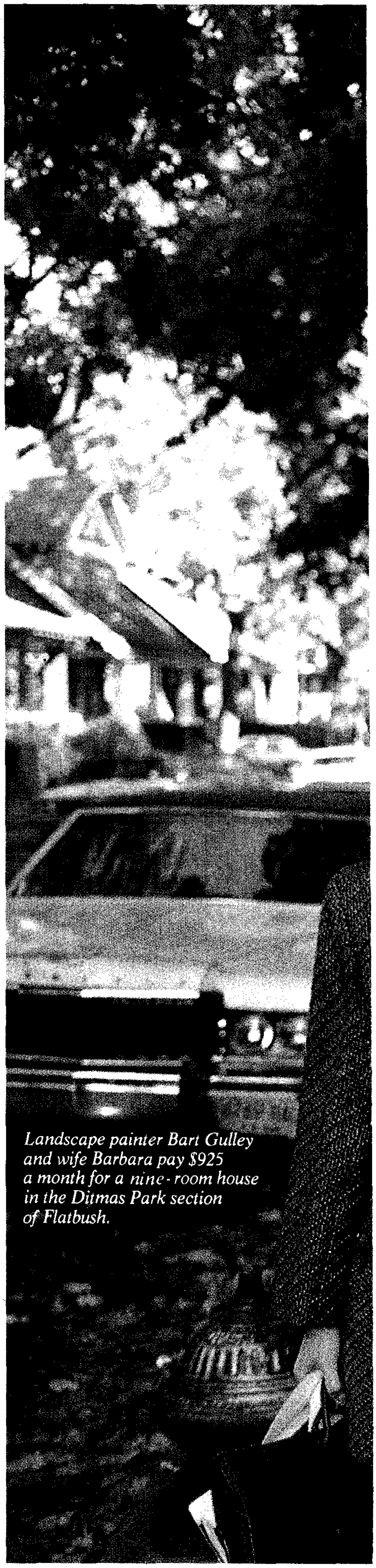
BY PATRICIA MORRISROE

WHEN BECKY LONDON WAS GROWING UP IN Philadelphia, she dreamed of becoming an actress and moving to New York. "I wanted to have a place like Marlo Thomas had in *That Girl,*" says London, 27. "I knew I'd have to struggle, and that maybe I wouldn't find my 'dream' apartment. But I figured, how bad could it be?"

London quickly found out. "It's hell out here," she says. After graduating from the Yale School of Drama in 1982, London found an apartment through a roommate service in Manhattan. "I wanted to live alone," she says. "But considering I couldn't afford more than $375 a month, that wasn't even a remote possibility." So London moved to an apartment on West 82nd Street, where there were so many roommates coming and going that the place seemed like a "transient hotel." Whenever London went out of town, the woman who held the lease would sublet her room, even though London was still paying rent. "I put up with this for about a year," she says, "and then I couldn't take it anymore."

London went back to the roommate service. This time, she was paired with a fabric designer on the Upper East Side. "The place was clean," says London, "and the woman seemed nice. Then, on the third day, as I was unpacking my clothes, she walked into my room and muttered something about a mental hospital.

"From then on, it was like a nightmare," she says. "My roommate hardly left her room. Every morning at 3 A.M., she'd open the windows and shout obscenities. I didn't know what to do. I didn't have the money for another security deposit, and I didn't have anywhere else to go." Finally, it became too much. "One



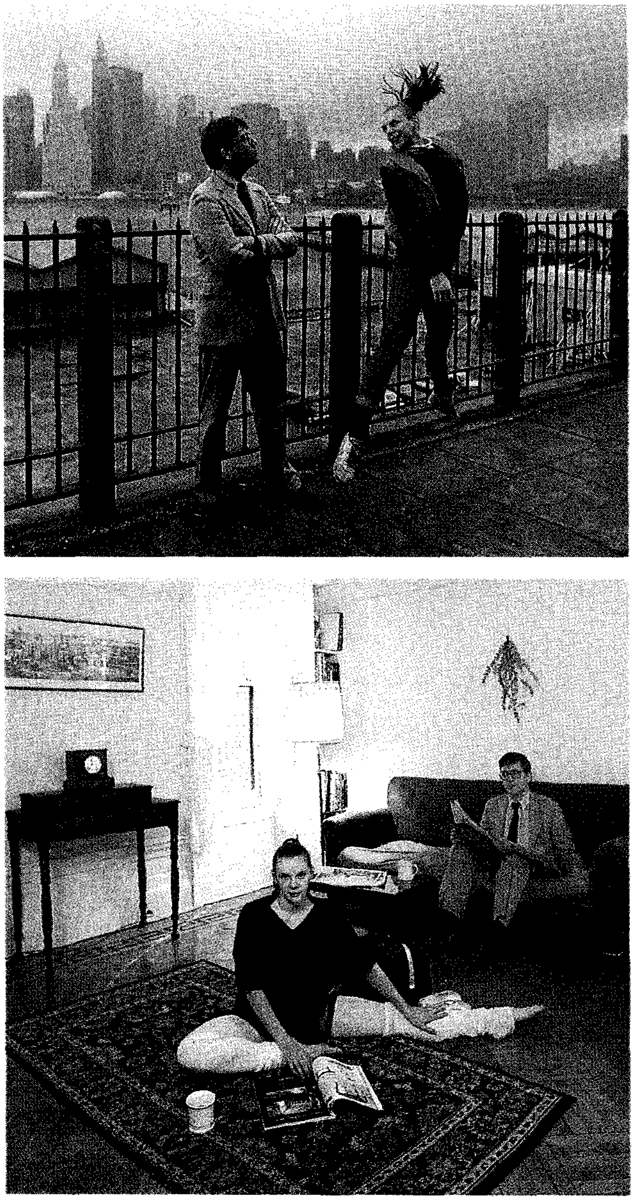
Landscape painter Bart Gulley and wife Barbara pay $925 a month for a nine-room house in the Ditmas Park section of Flatbush.

PHOTOGRAPHED BY ROBIN MOYER

night, I woke up and she was standing over my bed, staring at me," London says. "I said to myself, 'Tomorrow night she may have a kitchen knife,' so I fled." London moved in temporarily with a man she had been casually dating. "We certainly weren't ready for a live-in relationship," she says, "but this is what Manhattan does to you."

Within a month, London was back at the roommate service. She says she threatened to sue unless they found her someone "more compatible than a psychotic." Her next roommate was a 35-year-old Vietnam veteran. "The only thing we had in common," says London, "was that I needed a place to live and he had an apartment." Soon after London moved in, she had a shot at a part in a touring Shakespeare company. "I told him I'd pay the rent while I was gone," she says, "but he wouldn't hold on to my room. 'I can't make that kind of commitment,' he said. I told him, 'Look, I don't want to *marry* you. I just want a place to live.' But maybe that's too much to ask."

Last year, London moved to a small studio in Park Slope. "I was heartbroken," she says. "I felt haunted by the fact that I hadn't 'made it.' But if making it means having an apartment in Manhattan, well, that's not a realistic goal anymore."



ACROSS THE RIVER: *Blair and Harding in Brooklyn Heights.*

IN THE PAST FEW YEARS, A growing number of people have come to the same conclusion—that living in Manhattan is impossible or, at best, improbable. Many are involved in theater, dance, the visual arts, and publishing—fields that rarely pay well, especially for those still on the way up. Without the high salaries of banking, law, medicine, and the like, they can't afford to live here. And if housing costs continue to rise, these people may never be able to afford to come back. "Unless you have a trust fund or a wealthy spouse, you might as well head straight to the boroughs," says Kate Busch, director of development and marketing at A.R.T./New York, a service organization for nonprofit theater.

The city has always lost young couples to the suburbs once they began to think about raising a family, and that is still happening today. But experts say the current exodus is different. Along with the people who have traditionally headed to suburbia, a new group of deserters is composed of single people or childless couples, many of whom are moving to Brooklyn, Queens, Hoboken, or Jersey City. "We're not looking for a two-car garage and a backyard barbecue," says a 32-year-old screenwriter. "We're looking to survive."

The high cost of housing is the main reason for the new migration. Apartment prices have gone up 25 percent in the past three years, and the trend toward co-op and condominium conversions has made rentals harder to find. The neighborhoods that once offered inexpensive housing—Chelsea, Clinton, the Upper West Side, the East Village—are now prohibitively chic. "When David's Cookies appeared," says furniture designer John Jacobus, who lived on the Lower East Side, "I knew it was time to get out." Jacobus moved to Williamsburg.

As the city's young creative talents get pushed farther away from Manhattan, the effects are being felt by more-established artists. Writer Jerzy Kosinski, who recently rented an apartment in New Haven, says, "Manhattan used to be inspirational; it has become profiteering. It used to be freethinking; it has become freewheeling. People used to talk spiritual shop; now all they talk is real estate and money. This is still a vibrant town—this time the vibes come from a pacemaker, not from the heart."

Playwright and actor David Babcock sums it up this way: "In the sixties, we had Greenwich Village. In the seventies, there was SoHo. What do we have for the eighties? Columbus Avenue!"

Along with the housing crunch, the city also faces a critical shortage of rehearsal and performance space. According to a recent study by A.R.T./New York and INTAR, an Off Broadway theater company, 29 nonprofit performance spaces either have lost their leases in the last few years or will lose them within the year. These include the Light Opera of Manhattan, the Collective for Living Cinema, the City Arts Workshop, the Theatre Off Park, and the W.P.A. Theatre.

Dance is suffering, too. At least a dozen schools have been forced to close, including the highly regarded New York School of Ballet. "How can New York retain its status as the dance center of the world if there's no place to dance?" says ballet teacher David Howard, whose building on the West Side is being torn down to make room for a high rise.

"I look at it this way," says a novelist in her late forties. "By 1990, the only people left in Manhattan will be wealthy Europeans avoiding terrorists, yuppies facing mid-life crises, and maybe Woody Allen."

PATRICIA BLAIR, 28, IS REMINISCING ABOUT MANhattan in "the old days." That was only ten years ago, but a lot has changed. She was a student at the Harkness Center and lived on the Upper East Side with four roommates. "There was such a camaraderie," she says. "After class we'd all get together at this little Greek coffee shop and talk nonstop about dance." Harkness will be closing, the coffee shop has disappeared, and Blair is now living in Brooklyn Heights with her husband, Stephen Harding, a dance administrator.

For a long time, the couple resisted moving out. Harding grew up on the East Side, and he says that it never occurred to him that people lived anywhere else. It also didn't occur to him that he'd wind up on East 83rd Street in a tiny one-bedroom that on occasion lacked heat or hot water. "After one particularly grueling winter, the landlord asked for a $100 rent increase," says Harding. "After that, we said, 'Enough.' "

“THESE DAYS, PEOPLE HAVE A CHOICE,” SAYS RAY KORONA. “THEY CAN LEAVE THEIR ART OR LEAVE MANHATTAN.”

Blair spent the next three months—“every day from nine to six”—looking for another apartment. “I went to dozens of realtors,” she says, “and most of them wanted $6,000 ‘fixture fees’ for rent-stabilized leases. It was so depressing. Friends told us to move to Brooklyn, but psychologically it seemed so far away. Then one day we took the subway out there, and we were shocked. It took twenty minutes.” With help from their parents, they put a down payment on a two-bedroom co-op on a beautiful, treelined block.

“Even with the mortgage and maintenance,” Harding says, “it’s still less than anything we could rent in Manhattan.” The apartment has all the accoutrements they could never have had before—high ceilings, herringbone wood floors, Victorian detailing. “Even heat and hot water,” Blair says. “It’s nice not living in a hovel,” she says, “but I feel bad for a lot of other dancers. They’re getting discouraged and going out to the regional companies. There’s a growing awareness that you don’t have to live in Manhattan to be a dancer, and they’re saying, ‘We’ve had it.’ ”

Some people don’t even have a chance to say *that.* They’re leaving college and going directly to Brooklyn, after getting the news about living here. Rebecca Miller and Michael Rohatyn, both recent Yale graduates, just rented an apartment in Boerum Hill. “I’m not even sure where it is,” says Miller, an artist. Though she grew up in Connecticut, Miller says that “Manhattan always felt like my city. I knew a lot of people who lived there, and it seemed like the logical next step.”

THE JERSEY SIDE: *Babcock and Smith at a Hoboken haunt.*

Miller, however, didn’t anticipate the high prices and was “shocked” by the fixture fees. “The pressure is so intense,” she explains, “that landlords don’t even give you a chance to read the leases.”

Rohatyn claims the situation didn’t surprise him. Except for college, he spent most of his life here, and has watched Manhattan “go straight downhill.” “People who are paying all that money for rent are just throwing it away,” says Rohatyn. He and Miller are paying $1,000 a month for two floors, which they share with another roommate.

“We moved in only two weeks ago,” he explains, “so I haven’t been here long enough to regret it.” But Rohatyn, a musician, already anticipates a few problems. “I’m not looking forward to lugging my guitar and amplifiers from Brooklyn to Manhattan,” he says.

CREATIVE PEOPLE WITH MEAGER INCOMES HAVE never had it easy. Up until a few years ago, though, they could always find some new declining neighborhood to pioneer. But they did their job too well. “Artists have always had to struggle,” says producer and director Joseph Papp. “Before, they’d struggle in a small garret. Now the garret’s gone.”

Gone with the garret is a certain bohemian life-style that isn’t possible anymore. “In the past, you could work at a low-paying job and do your art on the side,” says singer-songwriter Ray Korona, who is also a tenant lawyer. “Now that option isn’t available. Even if you worked ten hours a day waiting on tables, you still wouldn’t make enough money to pay the rent. These days, people have a choice: They can either leave their art or leave Manhattan.”

But as more and more people move away, Korona points out, Manhattan’s creative energy is dwindling. “Most of the real creative development has taken place on the cutting edge,” he says. “You have to have somebody out there willing to be original, willing to take risks. Unfortunately, those are the people who are being pushed out.”

Actress Karen Tull, who is appearing in the Off Broadway production of Sam Shepard’s *Curse of the Starving Class,* moved to Manhattan from Boston in 1982. Her first apartment, on West 106th Street, was so small that Tull didn’t even have room to exercise. “Staying in shape is important for an actor,” she says, “and who can afford a health club?” Eventually, Tull found a bigger apartment, on East 6th Street between Avenues B and C. “Suddenly, I was living among people in real poverty,” she says. “And when people don’t have enough to eat, sometimes they’ll do anything to get money. But when you’re struggling yourself and someone rips you off, it’s just too much.”

Two years ago, Tull moved to a sunny one-bedroom in the Carroll Gardens section of Brooklyn. Now the major headache is commuting. “It’s hard to face a 30-minute subway ride after a performance that gets out at 11 P.M.,” she says. “I hate it, but what can you do?”

While the commuting artist is a relatively new breed, hundreds of them ride the subways and PATH train every day. “It’s weird,” says Dave Babcock, “but when you take the bus from Hoboken now, everybody’s reading *Back Stage* instead of the *Wall Street Journal.*”

Babcock moved to Hoboken four years ago with his wife, Marisa Smith, a book packager. For seven years, he “slugged it out” in various Manhattan apartments. But Babcock says he got tired of being made to feel like a “fuppie—a failed urban professional.” “When you live in Manhattan,” he explains, “there’s the general feeling that everybody is 24 years old and buying a condo. I didn’t want to wind up on Avenue A, eating granola and reminiscing about the sixties.”

Now Babcock lives in a six-and-a-half-room apartment on Hoboken’s main street. “It’s noisy, dirty, and the street is filled with garbage,” he says. “But it was noisy and dirty in Manhattan too. And this time I’m only paying $720 a month for it.”

Babcock says he’s getting “more pragmatic” with age. “When you get older,” he says, “the romantic notion of being a starving artist in Manhattan loses a lot of its appeal.”

Jean Passanante, artistic director of the New York Theatre Workshop, felt the same way. “The idea of having to go out and make a lot of money wasn’t in my value system,” says Passanante, who came to New York from Dartmouth in 1975. “But after a while I found myself saying, ‘I’m creative, I’m broke, and I’m sick of it!’ ”

"PEOPLE WOULD SAY, 'YOU EXPECT ME TO GO TO BROOKLYN FOR DINNER?' NOW IT'S 'WHERE CAN I GET AN APARTMENT?' "

After five years of "living like a student," Passanante decided that "Manhattan was out of reach." So she moved to Hoboken, where she now lives with her husband, a writer. "At first, it was a great emotional disappointment," she says. "In *My Sister Eileen,* Rosalind Russell lived in Greenwich Village—not in New Jersey. But sometimes you just have to forget your childhood dreams and become an adult."

ALTHOUGH THE DECISION TO LEAVE MANHATTAN is nearly always painful, it's particularly wrenching for people who grew up here. Before the era of downward mobility, some of them lived in townhouses and ten-room apartments. Now they find themselves exiled from their hometown.

Edward Baum, a staff writer for *M* magazine, was raised in a four-bedroom duplex penthouse on Park Avenue. Today, he and his wife, Lise, an assistant buyer at Bonwit's, live in the Fort Greene section of Brooklyn. Before that, they rented a small studio in Tudor City. "It was big enough for a double bed and a coffee table," Baum says. The dog slept in the tub.

Baum didn't want to leave Manhattan, but he also wanted space for his Steinway baby-grand piano. For over a decade, it has been "waiting for him" at his parents' house. "I figured I'd pick it up when I had a larger apartment," he says. "Then I realized there might never *be* a larger apartment. And if I couldn't fit a piano, how could I ever fit kids?"

But Baum says he loves Brooklyn, which is why he and his wife took the plunge and bought a two-bedroom co-op there. "It's a great area," he says. "Like the Upper West Side before it was destroyed."

The current exodus has drastically revised attitudes about living "over the bridge." "The stigma is gone," says Daniel Swee, casting director for the Theatre Communications Group. "In the past, people would say, 'You expect *me* to go to Brooklyn for dinner?' Now they're saying, 'Dinner, sure! And where can I get an apartment?' "

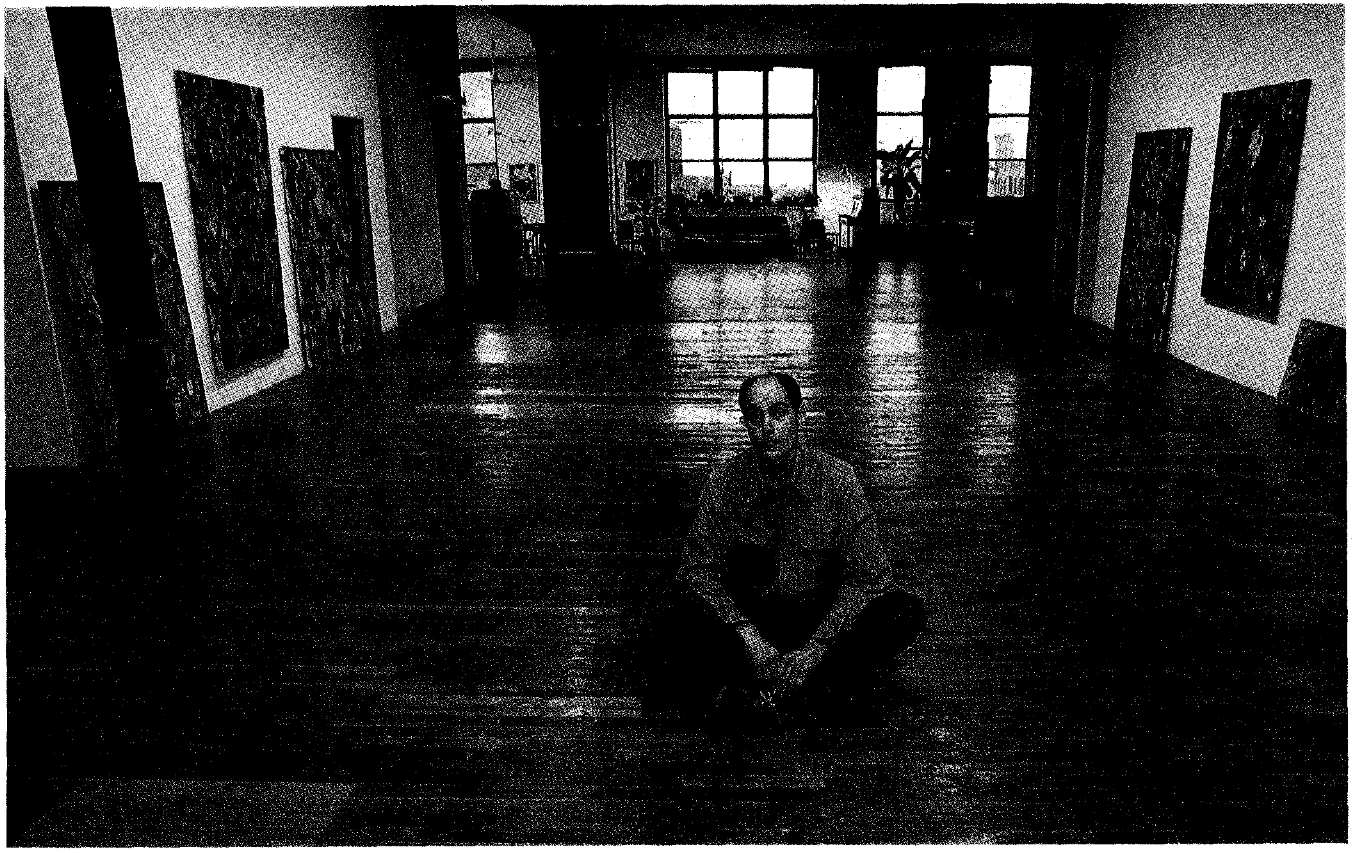
It's even fashionable to display a certain reverse snobbery. Manhattan is now being dismissed as "too whitewashed," "too homogeneous," and, as Passanante puts it, "too much like one big trendy restaurant." Today, people don't joke about Brooklyn or Hoboken; they pick on Columbus Avenue—which has become a symbol for the evils of gentrification, a kind of yuppie version of Sodom and Gomorrah.

SoHo doesn't come off much better. Former residents grow nostalgic about the way it was, making it sound like Camelot. "In the seventies, SoHo had a real magical quality," says textile designer Janice Everett, 37, who now rents a loft in Brooklyn. "We were all living in illegal lofts, and there was a strong sense of community. It was almost like a private society of underground artists."

Everett says she noticed the "beginning of the end" when Dean & Deluca opened in the late seventies. "Next, we got the fur-coat crowd on Saturdays," she explains, "and we knew it wasn't our neighborhood anymore."

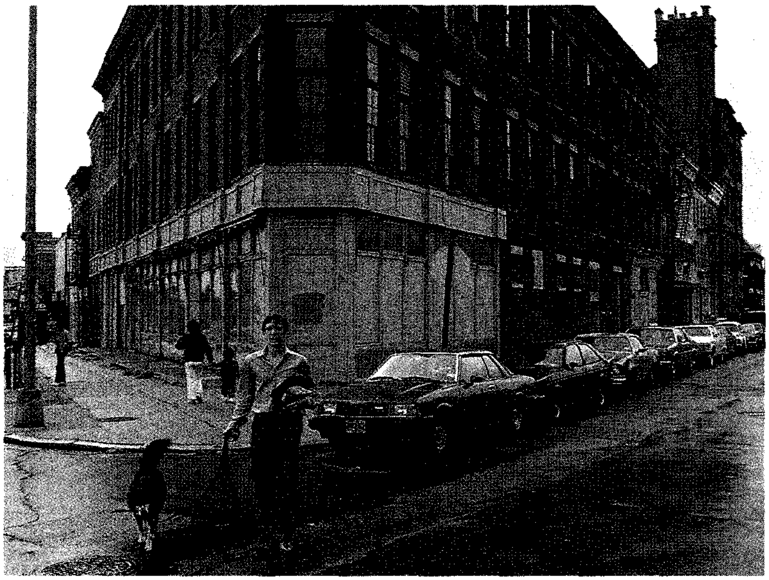
Creative people have always primed neighborhoods for gentrification; lawyers and doctors wouldn't be living in lofts in SoHo if the artists hadn't moved in first. So if the artists are leaving, it should come as no surprise that professionals are following. According to *Real Estate Weekly,* the spillover of young professionals into Brooklyn has been so strong that a "Manhattan-style apartment boom" is in evidence throughout Brooklyn Heights, Cobble Hill, and Park Slope.

In Brooklyn Heights, co-op and condominium prices have gone up an average of 26 percent over the past twelve months,



WORKING SPACE: *"We all miss SoHo," says painter Donald Cole of Clinton Hill. "But the days of sitting around Fanelli's bar are gone."*

according to a survey by Bellmarc Realty. The average two-bedroom is now selling for $250,000, about 17 percent less than the equivalent apartment in Manhattan. Fifty percent of the apartments sold in 1984 went to professionals, the majority of them from the West Side.


ARTISTS' SUBURB: *Ken Bernstein in front of his Long Island City studio.*

Some of this spillover is even beginning to affect the more industrial areas of Brooklyn. Everett, who lost her loft, says she's experiencing a "frightening sense of déjà vu." She rented an illegal loft in a manufacturing zone and has lived there quietly since 1979. Now the city is beginning to issue violations, and she's worried that she'll be forced out again. "I live between two yuppie areas," she says, "so real-estate speculators are waiting in the wings."

Already, artists are being displaced in Hoboken and are heading for Jersey City, Maplewood, and South Orange. And who knows how long they'll be able to stay there? "It's frightening," says Passanante about the pace of development in Hoboken. "Everything's going condo—even a church. The other day I walked by it, and somebody had scrawled CONDOS FOR CHRIST on the wall."

"The problem," says Timothy Jensen, director of legal services for Volunteer Lawyers for the Arts, "is that New Yorkers are increasingly obsessed with space. All everybody ever does is talk about real estate. An apartment becomes a major goal—like a career. In this respect, we're totally out of sync with the rest of the country."

FOR ARTISTS AND PERFORMERS, THE PROBLEM GOES beyond wanting an extra room for the au pair. Without space, they can't work. "It's really having a negative effect on the creative process," says choreographer Marta Renzi, who moved to Nyack with her husband, poet Daniel Wolff. "There's such an overall sense of claustrophobia. Recently, I came into the city to see a dance concert. One of the pieces featured a woman in a box. She was like a caged animal. To me, that says it all."

Though Westbeth and Manhattan Plaza, two federally subsidized housing projects, provide professional artists with apartments at reduced rents, there's a long waiting list to get into them. (Westbeth may go co-op in order to raise a portion of the $2 million it still owes the federal government.) Mae Gamble, a Hunter College professor who was evicted from her loft near City Hall, moved to Westbeth in 1970 with her husband, a photographer, and their three children. If not for Westbeth, Gamble says, they'd be "long gone."

Without that option, people like 33-year-old playwright Michael Weholt simply can't live here. "A writer needs a certain amount of privacy," says Weholt, whose play, *The Custodian,* opened last week at the Moving Target Theatre in Brooklyn Heights. "But I never thought much about it until I realized I might not get it." Weholt, who moved from Iowa not long ago, wanted to live in the East Village—until he visited a friend's apartment. "It was in this bombed-out area," he explains, "and the tub was in the kitchen, and I said, 'Okay, so much for privacy.' "

So now Weholt is living in Fort Greene in a large house with three roommates. There's a parlor where he can stage readings, as well as a laundry room, a garden, and three marble fireplaces. "I even have a room of my own," he says.

Unfortunately, artists need more than that. For a while, the factory buildings in SoHo provided the ideal setup. The lofts, which were rented "raw," didn't have heaters, bathrooms, or stoves. But they did have plenty of space—often 3,000 square feet—and good light. Now many artists are trying to find the same thing in Brooklyn neighborhoods like Williamsburg, Greenpoint, and DUMBO (an acronym for "Down Under the Manhattan Bridge Overpass"). Others are restoring brownstones in such lower-middle-class communities as Clinton Hill.

"I had to be dragged kicking and screaming from SoHo," says painter Donald Cole, who lives in Clinton Hill with his wife, a graphic designer, and their two children. "But the landlord kept raising our rent, and we had to go." So Cole went to Brooklyn, where he bought a large garage building for $42,500. "My life has totally opened up," he says. "I've discovered new places in Brooklyn, and I've made new friends. We all miss SoHo, but the days of sitting around Fanelli's bar are gone. The community has disappeared, and there's nothing we can do about it."

For sculptor Jim Huntington, space has always been more important than location. When he lost his loft near City Hall, he bought a factory building in Williamsburg. "Living in a factory was always my dream," he says. "I work with stone and granite, and I needed industrial handling equipment. The factory came equipped with overhead bridge cranes, so it was ideal."

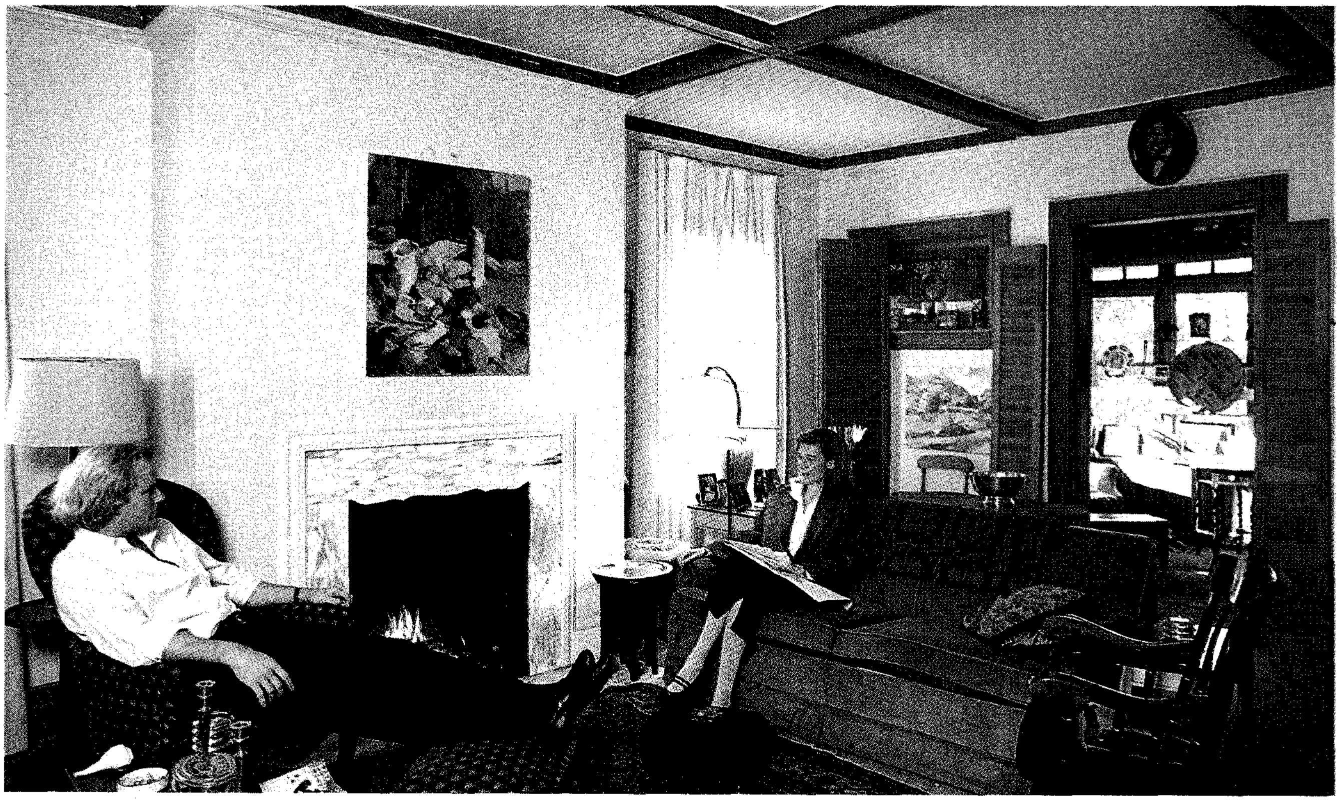
Huntington says that when he moved to Williamsburg in 1981, "it was like a war zone. There were drug supermarkets everywhere, and a lot of cabdrivers didn't want to go there. Now half of the crime has been cleaned up, and even the cabdrivers are calling it 'the artists' neighborhood.' "

But sometimes Huntington feels as if he had been "banished" from Manhattan. "I'm still angered by the 718 area code," he says. And he's also afraid that the geography of New York City is beginning to resemble that of Los Angeles. "A lot of L.A. artists used to complain about never meeting one another because everybody lived too far away," he says. "Now that's happening here. New York is getting to be one giant sprawl."

Long Island City, too, is fast becoming an important artists' "suburb." Though it has already been discovered, and real-estate prices have risen dramatically, many artists have been able to find cheap lofts there in run-down manufacturing buildings. "There are literally hundreds of artists here," says painter Ken Bernstein, who owns Studio K, Long Island City's first art gallery.

"Unlike SoHo, Long Island City isn't a real art community—yet," says Bernstein. "A lot of artists are living above one another in the same building and they don't even know it." Bernstein says that Studio K has helped bring a lot of them together. "They'd run into one another at the gallery and say, 'Gee, I didn't know *you* were here,' " he says.

But some artists like Long Island City because it's *not* an art community. "It's got a lot of working-class people, and there isn't the kind of social pressure you had in SoHo," says sculptor and painter Thom Cooney Crawford. "Here, there are no



EXILES: *Deep in Brooklyn, the Gulleys sometimes feel cut off from what's going on in Manhattan.*

distractions, except the Manhattan skyline. In a very urban way, it's peaceful."

But it may not be for long. A second art gallery—the Forefront—just opened, and TriBeCa's Oil and Steel Gallery is scheduled to move in next year. Then there's the newly opened International Design Center, and a planned luxury high-rise complex on the waterfront. "Will I still be here in five years?" Crawford asks. "Check back."

Landscape painter Bart Gulley wouldn't mind a few art galleries in his neighborhood. Gulley lives in the Ditmas Park section of Flatbush with his wife, Barbara, a lawyer for the Department of City Planning. They pay $925 a month for a nine-room house that's "so big it's hard to keep clean." But sometimes Gulley feels cut off from what's going on in Manhattan. "I'm just at the point where I'm ready to show people my work," he says, "and it's going to be harder to make contacts." Also, life in Ditmas Park isn't as stimulating as it might be in Manhattan. "I'd like to be around other artists," he says, "but I don't know where to find them."

That seems to be the universal Catch-22. Though Marta Renzi loves her house in Nyack, she misses Manhattan's creative energy. "Since I moved away, the pace of my career has slowed down," she says. "I'm not as driven as I used to be. Sometimes I miss the impromptu feeling of dance. In the past, a group of us would get together and rehearse, and something wonderful would happen. It's harder to do that in Nyack."

"There's something about Manhattan, about people living in close proximity to one another, that stimulates the creative process," says David White, executive director of Dance Theatre Workshop. "It would be a tragedy if that were destroyed."

IF THE ARTISTS HAVE TO BE OUTSIDE MANHATTAN, AT least they can commute into the city. But what happens when the places they rehearse or perform in can no longer afford to stay in Manhattan? Why bother to commute at all? Why not just move—as some are doing—to Minneapolis, or Los Angeles, or Seattle?

A lot of people fear a full-scale exodus if the city doesn't do something soon. "Arts are an endangered industry," says White. "Artists may have to adapt to living and working in different places, but you can't move your audience with you. Art is a public process. A work is never completed until it's seen by the public. And we need space for that process."

But that kind of space is getting harder to find. The Cultural Assistance Center recently completed a study of the real-estate needs of arts groups; the results will be released later this month. "It's a relatively new problem," says Philip Aarons, a private real-estate developer who worked on the project. According to Aarons, inexpensive real estate was available in the "valley" between lower Manhattan and midtown, particularly in SoHo, TriBeCa, and Chelsea. "But rising rents in midtown and lower Manhattan have caused many businesses to relocate there," he says, "and they've driven prices up."

That's bad news for the arts organizations. When leases expire, these groups face rent increases of 300 percent or more. Take the case of Dance Theatre Workshop on West 19th Street, which saw its rent climb from $15,000 to $65,000 in one year. Or TriBeCa's Franklin Furnace, whose building was offered a new lease that included an increase of 580 percent per year. Or the Medicine Show Theatre Ensemble, whose new lease included 50 pages of riders, giving the landlord the right, for instance, to discontinue water service with no prior notice.

The SoHo Repertory Theatre, evicted from its theater in 1984, was so desperate that it moved into a city-owned space at Bellevue Hospital. After the group spent $70,000 on renovations, it was told the building was scheduled for demolition. It is now in a temporary home in Greenwich House, on Barrow Street.

"The city is killing the goose that lays the golden egg," says Harvey Seifter, development director of the Theatre for the New City. In 1984, its rent was increased by 350 percent, and Seifter spent the next year "looking at 2,500 different properties." "We really want to stay in the East Village," he says. "We've won a Pulitzer and 30 Obies, and I think we're an asset to the community." He is now negotiating with the Sanitation Department for a building on East 10th Street.

Perhaps the most nightmarish story involves the theaters at 549 West 52nd Street—Interart Theatre, Ensemble Studio Theatre, and Soundscape. For the past three years, Margot Lewitin, artistic director of Women's Interart Center, has tried to buy the building from the city for $400,000 and establish it

“IT’S INEVITABLE,” SAYS A CITY OFFICIAL. “WE SEE ARTISTS’ MOVING TO THE BOROUGHS AS A POSITIVE THING.”

as a nonprofit arts center. According to Lewitin, the city agreed to sell. Then, in July, she was told the property would be bulldozed. The theaters are now facing possible eviction as part of a city plan to sell off the area to two developers, Glick Associates and Siegel-Brodsky, who plan to construct high-rise apartment buildings.

“The whole thing stinks,” says Lewitin, who is now suing the city. “We moved into the Clinton area when it was burned-out rubble. We put a lot of time, money, and energy into improving the community. To be pushed out now because the city wants to create market-rate housing—it’s outrageous!”

“Pretty soon, the only thing you’re going to see in Manhattan is high rises and restaurants,” says Mitch McGuire of Manhattan Punchline. “Already there’s very little developmental theater being done, because people can’t afford to pay their rent unless they put on a hit. A play won’t get produced unless it’s got glitz. And you know what’s going to happen? New York is going to lose theater to Los Angeles the same way it lost television. Right now, theater is having a big revival out there, because the arts aren’t being crippled by real-estate development.”

THE UPPER WEST SIDE, ONCE KNOWN AS THE “DANCE belt,” is losing many of its ballet studios and schools. On a recent afternoon, ballet teacher David Howard sat in his studio on West 62nd Street and reeled off casualties, including Melissa Hayden, Robert Denvers, and Fancy Dancer. Perhaps the worst loss was the New York School of Ballet, a 25-year-old institution that was given 30 days to vacate its studio on Broadway. Though students staged a protest by doing bar exercises at the police barricades, it didn’t do any good. The school has closed down, and director Richard Thomas, one of the last of the old-style ballet masters, is without a home.

Howard is in trouble, too. His building, which also houses Luigi’s Jazz Center, will be torn down early next year. Howard, who has coached Natalia Makarova, Gelsey Kirkland, and Cynthia Harvey, is trying to raise money for a new studio on West 61st Street. But it’s not going to be easy. His rent will triple, and Howard says he can’t pass along the increase to his students. “They already have enough problems with housing,” he says. “Start raising the price of classes and you won’t get anybody except the very rich.”

The problem is even more serious with modern dance. “We’re not just talking about the schools,” says Charles Reinhart, director of the American Dance Festival. “We’re talking about wiping out the entire art form.” According to Reinhart, there are at least 200 modern-dance companies in New York City, and they’re all fighting for a limited amount of space. “Finally, we’ve come to the point where we’ve raised people’s consciousness about modern dance. We’ve got the audience. Now we don’t have the theaters.

“You know what’s going to happen?” Reinhart continues. “Pretty soon, a city like Dallas is going to say to some of these dance companies, ‘Hey, we’re building a huge arts complex. Why don’t you move to Texas?’ ”

Some city officials think Brooklyn or Queens might be a better alternative. They point to the success of P.S. 1, a former public school in Long Island City that provides work spaces for artists. And then there’s the Brooklyn Academy of Music, which is now considered the best showcase for experimental work in New York City. By organizing its highly successful “Next Wave” festival, and by spotlighting such innovative talents as Twyla Tharp, Laura Dean, Robert Wilson, Philip Glass, and Laurie Anderson, BAM is consistently attracting Manhattan audiences.

It’s also attracting a good deal of redevelopment to the area. One nearby city-owned theater is being converted into studio and administrative space for the performing arts, and another theater may follow. According to Edgar Lampert of the Georgetown Group, a real-estate firm that’s serving as a consultant on the project, choreographer Laura Dean may be one of the first tenants.

“It’s inevitable,” says Richard Bruno, assistant commissioner of the Department of Cultural Affairs. “Fifteen years ago, a lot of theaters didn’t want to move to Greenwich Village. They said it was too far from Broadway. Now they have the same reluctance about Brooklyn. But right now, there’s no undiscovered territory in Manhattan. Real estate is a force that no one can control. It’s like a juggernaut. There’s nowhere to run, nowhere to hide. Frankly, we see artists’ moving to the boroughs as a positive thing.”

But a lot of the artists don’t see it that way. “Dancers’ professional lives are relatively short,” says Howard. “They don’t want to spend most of it on the subway.”

“Leave Manhattan?” says Lewitin. “That’s just great. Why doesn’t the city sweep the entire problem under the rug?”

Joe Papp believes that a better alternative would be to offer tax abatements for landlords who provide studios for the performing arts in new buildings in the theater district. “We need space for rehearsals, to showcase productions, places where people can make costumes—and these places should be close together. The notion of dispersing these endeavors dilutes the artistic concentration. Why destroy something that grows up naturally?”

But for people like Fritz Ertl, artistic director of the Moving Target Theatre Company in Brooklyn Heights, leaving Manhattan is no longer a debatable issue. “You have to be realistic,” he says. “Groaning about the situation isn’t going to make it better. After a while, you just have to pick up and leave.”

Ertl, who lives in Park Slope with his wife, an actress, is hoping to find “Manhattan-type audiences” in Brooklyn. “I’ve got theater space for only $750 a month, and I think I can make it work. The whole notion of having to live in Manhattan is getting very outdated.” These days, Ertl says, he rarely goes into the city, except to do temporary work as a word-processor operator.

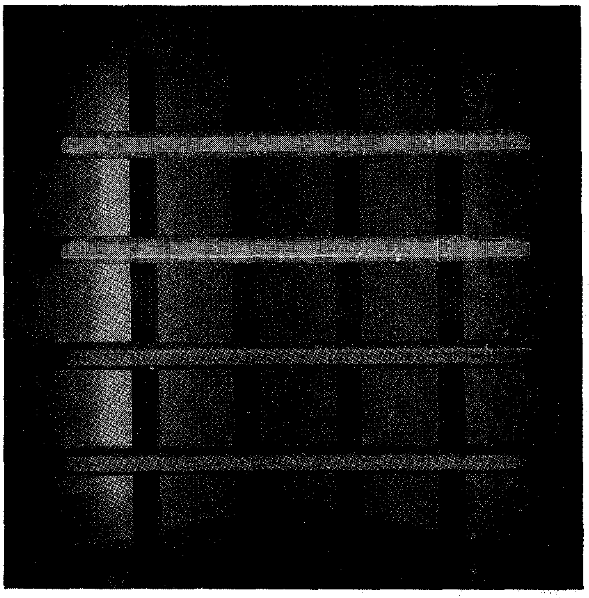
If he had the money, would he move back to Manhattan? “Not the way things are going,” he says. “It’s a nice place to visit, but I wouldn’t know anyone who lived there.” ■

GOING: *Ballet teacher Howard will lose his studio.*

MEDICIS For A Moment

THE COLLAPSE OF THE DIA DREAM•BY PHOEBE HOBAN

THE CENTURY'S MOST AMBITIOUS act of private art patronage ended with the crack of the auctioneer's gavel at Sotheby's the other night. In less than half an hour, the Dia Art Foundation sold off eighteen of its works, including a Cy Twombly for a record $418,000, Andy Warhol's *S & H Green Stamps* for $165,000, and a set of stainless-steel units by Donald Judd for $49,500. But the fire sale raised only $1.3 million—about $700,000 less than Dia needed to help it stay solvent. And so ended a modern dream to rival the Medicis, a tale of great fortune squandered and family intrigue—*Dallas* in SoHo.



FIRE SALE: *Dan Flavin's sculpture was in the Sotheby's sale.*

©1985 Sotheby's, Inc.

If you haven't heard of the minimalist Medicis behind Dia, that's the way they wanted it. For the last ten years, Dia has operated quietly behind the scenes, spending millions of dollars to support the lifeworks of a handful of leading-edge artists. Founded in 1974 by German art dealer Heiner Friedrich, curator Helen Winkler, and Schlumberger oil heiress Philippa de Menil, the Dia Foundation devoted itself to the realization of mammoth works not sponsored the traditional way, planning to keep them on permanent display. Dia spared no expense bankrolling the visions of its artists. The foundation literally moved earth to create enduring environmental artworks, leaving as its monuments a volcanic crater converted into a celestial observatory, a field pierced with 400 lightning rods, a SoHo gallery strewn with dirt. At its peak, Dia was pouring $5 million a year into the work of fewer than a dozen esoteric artists. "Heiner told me he wanted to establish a method of funding not seen since the Renaissance," says Bob Whitman, a Dia performance artist. "He wanted to make a Sistine Chapel, create a Shakespeare." It was a grandiose dream that not even the de Menil oil fortune could sustain.

The Dia story is a tale of big art, big money, and big egos. It's got eccentric patrons, art stars, big Wall Street legal firms, and threatened lawsuits. It's even got religion—the foundation contributes to a Sufi sect based in upstate New York and SoHo, complete with its own mosque. Driven by Friedrich's grand vision and de Menil's inherited Schlumberger stock, Dia managed (or mismanaged) to spend more than $30 million, including payment for the artworks it commissioned from its handpicked artists, who were also supported by monthly stipends ranging from $2,500 to $17,500.

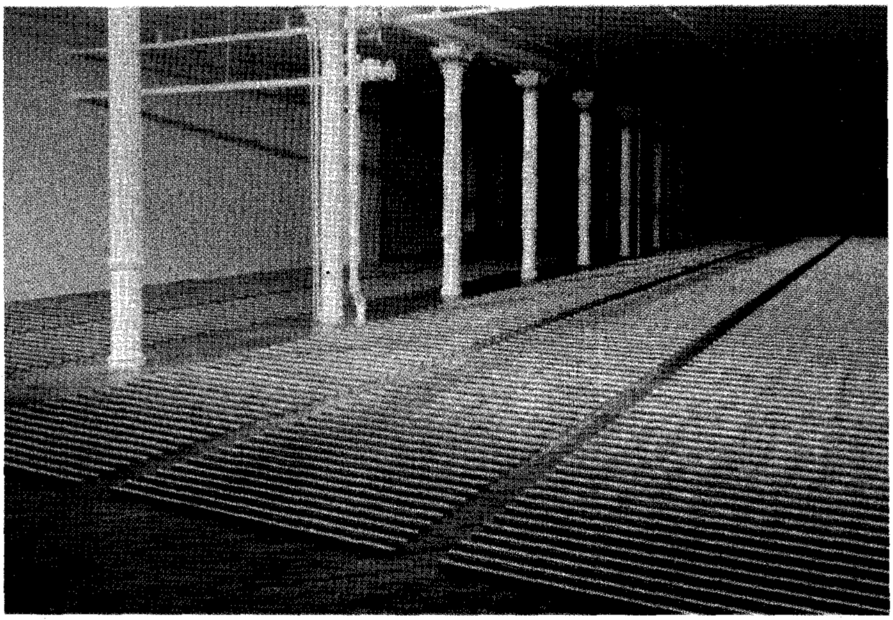
By 1984, Dia had amassed an impressive art and real-estate empire. The pieces sold at Sotheby's only hint at Dia's seminal art collection—some 900 works representing in-depth retrospectives of a number of important modern artists.

But Dia's real monument to contemporary art is its series of avant-garde environmental projects—ranging from Jim Turrell's *Roden Crater* to Walter de Maria's *Earth Room*, scattered from New Mexico to Manhattan like so many mysteriously erected Stonehenges. "Clearly, these are major monumental pieces that enrich the art life of this country," says Barbara

Heiner Friedrich and Philippa de Menil: "People just want to know what went wrong. Nobody asks what went right."

PHOTOGRAPH BY NEIL SELKIRK

THE DIA WAY: *"The reason we accomplished so much in terms of projects is that we just forged ahead and didn't worry about overspending," says Philippa de Menil, who bankrolled the foundation.*



MONUMENT: *Walter de Maria's* Broken Kilometer *has become a SoHo landmark.*

Haskell, curator of the Whitney Museum.

Along the way, Dia also acquired over a dozen chunks of real estate to serve as exhibition spaces and as one-man museums for its artists. These buildings, from a castle on the Hudson to the former Mercantile Exchange on Harrison Street, are worth over $20 million. And that's not taking into account the Sufi community. But nothing is forever, and when oil stocks crashed, the bottom fell out of the Dia dream and the foundation slipped nearly $5 million into debt. "The reason we accomplished so much in terms of projects is that we just forged ahead and didn't worry about overspending," says Philippa de Menil.

BY ALL ACCOUNTS, EVEN BEFORE the oil glut caused Schlumberger stock to fall and the Dia empire to quake in 1983, Dia's administration was in disarray. Problems ranged from ludicrous overattention to detail—workers say they would actually have to get three bids on things like paper clips before making a purchase—to complete neglect of basic paperwork. Dia, for instance, continued to pay taxes on buildings that qualified as tax-exempt. "The place was bizarre—administratively there was nothing normal about it," says a former Dia employee.

Part of the problem, according to staffers and artists, is that Friedrich surrounded himself with key people who were not professionals. Sometimes he conducted staff meetings while in a near-faint from fasting. Most of the Dia employees were young artists who believed in the Dia ideal but often got mired in the Dia delirium. Descriptions of the working atmosphere make Dia sound more like a cult than a charitable foundation. "It took a lot of vision to establish Dia," says one person who worked for the foundation. "But for it to have worked long-term, there had to be some acknowledgment of the real world."

By early 1985, reality came crashing in, and the Dia dream disintegrated into the nightmarish details of the everyday world. After the New York State attorney general's office began an investigation, Friedrich resigned and a new board was assembled to put the foundation's affairs in order. "We were absolutely appalled at the state of acute financial distress," says Lois de Menil, a member of Dia's new board. "There was a $5-million Citibank debt to pay, projected costs of $5-million, no operating budget, and no visible income." Lois de Menil was joined on Dia's new board by Ashton Hawkins of the Metropolitan Museum and several other socially prominent people with strong legal and business backgrounds. Of the early, idealistic founders, only Philippa remains. (Dia was borrowing money from her to make ends meet.)

Dia's first priority now is to straighten out its tangled finances. It also has the thankless task of weaning the artists it has sponsored with reckless generosity for the last ten years, while at the same time avoiding the lawsuits (several have been threatened and one has been filed) by artists who claim that the foundation has reneged on binding contracts. "What do you do when the golden goose stops laying eggs?" asks former Dia artist Jim Turrell. "You could wring its neck and eat it, but then it would really be over."

LIKE MOST DREAMS, THE DIA scheme started out small, as one of the more insistent inspirations of Heiner Friedrich, who was born near Berlin in 1938. "I lived through the war in Berlin," he says in a heavy German accent. "My early experience of total destruction made me want to create the permanence of indestructible properties, particularly the creative work of artists." Friedrich, who had already made a name for himself as an art dealer with progressive tastes, ran galleries in Munich and Cologne that handled such avant-garde American artists as Donald Judd, Cy Twombly, Andy Warhol, and Dan Flavin. "I knew he was looking for relative outsiders," says Flavin, who met Friedrich in 1967 when Friedrich crashed a Flavin opening in Chicago. "I recommended a number of people to him, most of whom he later represented."

In 1973, Friedrich transplanted his operation to 141 Wooster Street (now the site of Walter de Maria's *Earth Room*). During a visit to Dominique de Menil's celebrated Rothko Chapel in Houston, Friedrich met Helen Winkler, de Menil's longtime assistant. It didn't take long to persuade her of the power of his vision. "He understood those paintings better than anyone I had ever met," says Winkler in a still-awed voice. Friedrich introduced Winkler to such "earthworks" as de Maria's *Las Vegas*, a four-mile-long, eight-foot-wide, one-foot-deep rut in the middle of the Nevada desert, and Winkler reintroduced Friedrich to Philippa (whom he'd met briefly on two earlier occasions). At this point, Friedrich was still with his first wife, Sixt, mother of his teenage daughters, Saskia and Sixtina. It wasn't until 1979 that he and Philippa were joined in a Sufi ceremony. The marriage was made official at City Hall in 1982. (They now have two children of their own.)

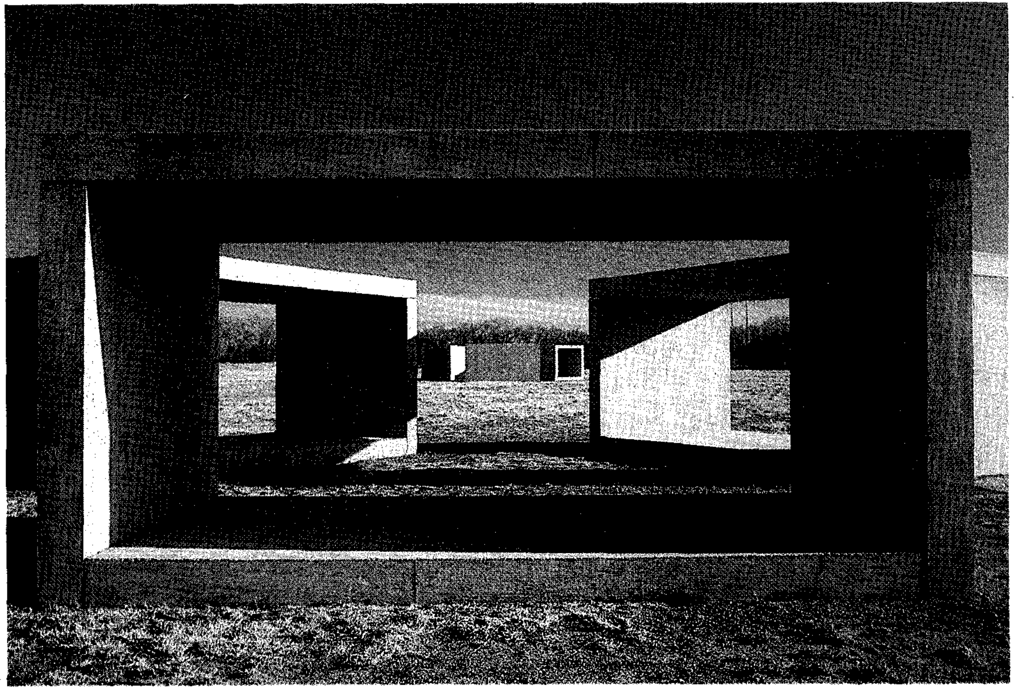
"I was so impressed by that work and by the work of Jim Turrell, which I saw in California, that I really wanted to get involved in helping these people realize these works," says Winkler, who got both Philippa and her husband at the time,

Photograph by Jon Abbott / ©Dia Art Foundation 1979.

Italian anthropologist Francesco Pellizzi, involved in the early talks. Winkler was enthralled by Friedrich's vision of artworks that would be created exactly as the artists conceived them and then maintained eternally. Friedrich had the art-world contacts and the idea of presenting works of a scale and duration never attempted by a contemporary patron. Philippa had the funds, and now she bought into Friedrich's dream.

“DIA WAS OUR FIRST child,” says Philippa, a graceful woman with an oval face and ash-blonde hair, whose passion for the arts is almost a genetic trait. She is the granddaughter of Conrad Schlumberger, a French geophysicist who invented the oil-surveying device that secured the family fortune, and the youngest daughter of Dominique and John de Menil, who spent 30 years creating one of the world's largest private art collections. The New York de Menils are also active on the art scene. Philippa's older sister Christophe recently designed the costumes for Robert Wilson's *Golden Windows*. Another sister, Adelaide, is an avid collector of primitive art, while brother François has produced several Broadway shows. Her brother George, a professor of economics at the University of Paris, is the only exception, but Lois, his wife, is on the boards of several museums, including the National Gallery in Washington.

What inspired Philippa, described by a friend as “a genuine head-in-the-clouds idealist,” to put more than half her fortune in Friedrich's hands? “His idea of large-scale projects and of presenting the vision of the artist seemed very different to me,” she says. “He had so much fervor and excitement about putting the artists in the forefront instead of filtering them through an institution.”



VAULTING AMBITION: *Donald Judd's Marfa project was to have been Dia's largest venture.*

From the start, nearly everything about the Dia Foundation was deliberately cryptic, beginning with its name. According to Friedrich, *dia* is a Greek word that means “conduit.” “ ‘Dia’ was chosen as a transitory term for an institution that would not be eternal but would make possible the presence of artworks on an extended, long-term basis,” he explains. For most of its eleven-year existence, the foundation was a closely guarded secret. Throughout the seventies, rumors about Dia's connections flowed through the SoHo gallery scene as freely as white wine. Some people called Dia “the Art Mafia.” Yet Friedrich insists that the organization was never secret. “We simply didn't seek out the press,” he says. “We didn't want to interpret the work for people. We thought the art should speak for itself.”

Indeed, this tax-exempt mega-patron didn't even have its own letterhead. Says another employee, “We were supposed to be a conduit. To have had an identity would have shifted the focus away from the art. But it's difficult not to have an identity when you are spending millions of dollars and have about a hundred people on your payroll.”

Dia's projects started out modestly enough. The foundation worked out of Friedrich's SoHo gallery, which before long became a kind of “little modern salon,” where SoHo artists would drop by for Winkler's red-cabbage-and-apple lunches. “It was a seminal time, a beautiful time, full of ideas and the first meetings about projects,” says Philippa. Besides the Dia crew—Walter de Maria, La Monte Young, Blinky Palermo, Annalee Newman (the late Barnett Newman's wife), and others who would come by nearly every week—the salon attracted such art patrons as Panza di Biumo and Virginia Dwan. The gallery also served as a performance space for a series of works called the “Dream Festival,” run by Young and Marian Zazeela. Dia's first public artwork, donated to the Basel museum in 1975, was a Dan Flavin light installation that outlined the museum's courtyard in fluorescent yellow, pink, green, and blue. In 1976, Dia sponsored a retrospective series of six major theater works by performance artist Bob Whitman.

In 1977, 280,000 pounds of Long Island dirt was raked onto Dia's gallery floor to a fastidiously maintained level of 22 inches, covering 36,000 square feet, and the foundation had to relocate. “We gave over our space so that Walter de Maria's *Earth Room* could become a permanent exhibition,” says Philippa.

Dia's new quarters were a funky space at 107 Franklin Street. “The level of creature comfort was pretty low,” says one former employee. “We froze in the winter and roasted in the summer. We had to beg for file cabinets.” But it was out of this low-tech office that the planning of all of Dia's major projects was executed. “The completed projects were wonders of perfection,” she adds. Each project had its own ritual; *The Earth Room* had to be raked, hosed, and cleared of mushrooms. The Dia employees who manned the projects were not allowed to read newspapers on the job; that would spoil the pure Dia aesthetic.

“The construction of each project was like a theater work,” recalls Philippa. “It involved real human dramas. You can't imagine the detail and finesse we put into each execution.”

THE YEAR 1977 WAS A BIG ONE for Dia. The next project to be completed was de Maria's *Vertical Earth Kilometer:* An eighteen-ton, five-centimeter-thick rod was sunk into a 1,000-meter hole drilled into the historic town square in Kassel, West Germany. Like Dia itself, only the surface of the work is visible to the casual observer. The underlying structure is hidden. It cost Dia about $419,000. Annual mainte-

Photograph by Steven Pumphrey/*Texas Monthly*.

> **STONEHENGE:** *Dia spent $700,000 to create* The Lightning Field, *and the annual maintenance is as high as $200,000. On most days, the work looks like a field bristling with huge straight pins.*

nance: $2,500. In the United States, Dan Flavin created a permanent multicolored light installation on three track platforms at Grand Central station.

The same year, de Maria's famed *Lightning Field* was also finished. A five-year search located a one-mile-long, one-kilometer-wide stretch of New Mexican prairie. The earth was systematically impaled with a series of 400 steel rods that averaged about twenty feet. Dia spent $700,000 to create it, and the annual maintenance runs as high as $200,000. On ordinary days, the work looks like a field bristling with huge straight pins. But on inclement days, it's a sight that seems to generate electricity. In its geographic remoteness, its slow-motion relation to time (you have to make an appointment for a visit of no less than 24 hours to view it), and its meticulously engineered execution, *The Lightning Field* epitomizes Dia's quirky aesthetic.

RAGA RICHES: *Dia pumped about $4 million into the* Dream House *of Young (left) and Zazeela.*

Also in 1977, Dia bought a 500,000-year-old volcanic crater near Arizona's Painted Desert for Jim Turrell's *Roden Crater* project. The volcano itself rises 600 feet above the plain and will be honeycombed with observatory chambers connected by tunnels with precise dimensions, designed to align with the moon, the sun, and the stars, and will have a huge circular tunnel leading to the crater. A calendar of celestial events for the next 12,000 years is being drawn up by E. C. Krupp, director of the Griffith Observatory. All told, Dia spent about $6-million on *Roden Crater,* which is not expected to be completed until 1990.

De Maria's *Broken Kilometer* was first installed at Dia's gallery space at 393 West Broadway (formerly the second site of Heiner Friedrich's gallery) in 1979 and is on permanent display. It consists of 500 polished brass rods that are two meters long and two inches in diameter. These are placed in five parallel rows, of 100 rods each, with spaces between the ends of the rods increasing by increments of five millimeters; laid out end to end, they would measure 3,280 feet. It is now a SoHo landmark. Not everyone understood the implications of the Dia aesthetic. Asked one Dia employee, "They spend so much money on *The Broken Kilometer.* Why can't they fix it?"

Meanwhile, the foundation had grown; its staff, once fewer than half a dozen people, had expanded to 80, with an annual payroll of about $800,000.

BUT THE MOST PROFOUND DIA undertaking that year had nothing to do with art. Like her mother, who first became interested in art through a Dominican priest named Father Marie-Alain Couturier, Philippa has a deeply spiritual streak. And it was through Dominique de Menil, albeit indirectly, that Philippa and Friedrich made the Sufi connection. Dominique had imported a group of whirling dervishes for a national tour, and shortly afterward Philippa was approached by a man called Sheikh Muzaffer Ozak, who led another group of whirling dervishes. "He was a living saint," says Philippa. "I had never thought of becoming a Muslim, but he was so full of love that we were convinced. He was a man of truth. I was living in a state of subtle despair. Now I am living in a much larger reality." Since 1979, she and Friedrich have been ardent Sufis, attending the mosque regularly.

But once Philippa got religion, say Dia employees, she began to fade out of the art scene, taking less and less of an active role in Dia's projects. "It definitely became a two-ring instead of a one-ring circus," says a Dia staffer. Even more disturbing to the artists was the money that Dia was now putting into maintaining a Sufi mosque at 155 Mercer Street and supporting Sheikh Muzaffer during his stay at a community in Spring Valley, and into several Islamic publishing, performing, and translation projects. (Support of religious activities was covered under the foundation's charter.) Both de Menil and Friedrich categorically deny that their donations to the Sufis had any effect on their sponsorship of artworks.

Meanwhile, the foundation continued to acquire real estate with the stated intention of creating one-man museums—and, in some cases, living quarters—for its artists. Bob Whitman's West 19th Street performance space was bought for $495,000. Whitman was given about $250,000 a year to maintain the space and create his theater works. Dia bought sculptor Fred Sandback a former bank in Winchendon, Massachusetts, and turned it into a museum for his work in 1981. The Dan Flavin Art Institute, in Bridgehampton, occupies a building bought and renovated by Dia, which also bought Dicks' castle in Garrison in 1979 for $1-million but soon discovered it was too expensive to renovate.

And then there's 6 Harrison Street: La Monte Young and Marian Zazeela's *Dream House.* From 1979 until early this year, Dia pumped about $4 million into Harrison Street, a historic building that was wired, carpeted, filtered, lit, and otherwise embellished to the couple's endlessly minute specifications. In what used to be the main trading floor—a huge, vaulted two-story space—Young and Zazeela and their raga teacher, Pandit Pran Nath, created a permanent light-and-

Photograph by Robert Adler.

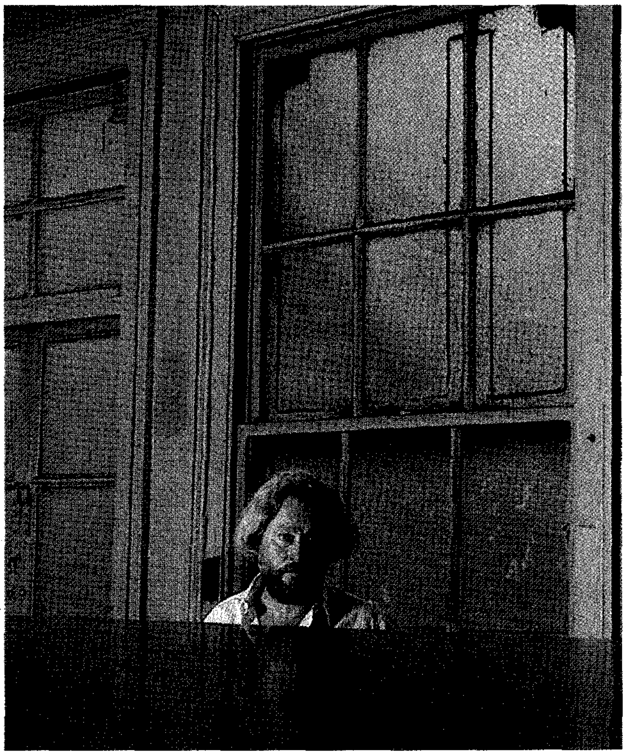
sound environment. In its heyday, *Dream House* was staffed by 22 people. Part of the premise was that the project would never really be completed—it was in a state of continual improvement. The couple were given a budget of $500,000 a year to maintain the building and to create and catalogue their works.

But it's anecdotes like the "beard sink" that point up some of the weirdness underlying Dia's grand scheme. Young, whose beard is a prodigious growth, wanted a special sink for washing it before performances. He assigned the mission to one of his technicians, David Cremin. Cremin spent untold hours researching the perfect plumbing. Young readily admits to this story (he says it became a bit of an in-house joke). For Dia's artists, "Ask and ye shall receive" seems to have been the golden rule.

BAD DREAMS: *Flavin feels Friedrich was "highly impractical."*

THE MARFA PROJECT IS PERHAPS the quintessential example of Dia's grandiose and problematic style of patronage. Donald Judd's Texas complex of mini-museums, to house his own work and the work of John Chamberlain, Flavin, and Barnett Newman, was supposed to be the jewel in Dia's crown. Judd had bought up a tract of land in Marfa, Texas, as the site for his museums. Friedrich first saw the Marfa complex in 1979 and wanted in. Soon afterward, he flew back down to Marfa with de Menil and bought all of nearby Fort Russell, a former Army post, and called it the Art Museum of the Pecos. The Dia version of the Marfa project, if completed, will be a 350-acre complex with a pasture holding 15 of Judd's huge concrete boxes and two warehouses filled with 100 precisely milled aluminum boxes. There will be a Chamberlain exhibit of smashed automobile parts, and six Flavin installations. Another building will house Barnett Newman prints. There may even be a library and a guesthouse. (These plans are the subject of a threatened lawsuit.)

After several "screaming" fights, Judd scored a victory: He was able to get Friedrich to sign four new contracts in 1981 that covered him through 1984. Most important, these stipulated that the project would be permanently maintained and that Judd would get $17,500 a month as a combined installation payment and salary.



ART WARS: *Judd is considering a lawsuit against Dia.*

By 1981, Dia's yearly administrative expenses were over $4 million. Maintenance costs alone ranged from $10,175 for Flavin's Grand Central piece to $133,595 for *The Lightning Field.* The foundation owned about $14-million in artworks and nearly $15 million in real estate. In 1980 and 1981, it went through almost $19 million supporting the artists and their ongoing projects—all of it financed by Schlumberger stock. But as the stock fell, from around $87 in 1980 to about $30 in early 1982, Friedrich began to lay off staff and encourage artists to tighten their belts. None of them wanted to be the first to be cut back. A letter was sent out outlining the process for turning the projects into independent foundations. In early 1983, Judd, too, was informed that his project was being delayed; he was advised to spin off Marfa on his own.

But it was too late to avoid the financial disaster Dia had been courting for years. The final blow came in 1983, when the oil boom, which Dia had been riding like the perfect wave, crashed. Stock prices fell once again, from a high of 62⅝ to 38¼. Seriously overextended, the foundation was forced to take out a Citibank loan of $3.87 million. De Menil pledged 140,000 shares of stock as collateral. Attorney General Robert Abrams's office began an investigation. Donald Judd loudly threatened to sue for breach of contract. And the de Menil family rallied to Philippa's rescue.

There are two versions of the story about the complete overhaul of the Dia Art Foundation in early 1985. In the artists' version, Dominique de Menil offered advice about setting up a new board and an endowment, on the condition that Friedrich, never a family favorite, resign. This version is denied by lawyers associated with the de Menil family. What really happened, says Lois de Menil, is that Philippa confided in big brother George that she was having some financial difficulty, and George agreed to help.

"Ridiculous as it sounds," says Friedrich, "my resignation was based on a single man's [Donald Judd] ongoing malfunctioning mind and misplaced information. I didn't want to answer Judd's accusations in public. I wanted to clear

Photographs by Harvey Stein.

POSTMORTEM: *"In just ten years, we have created one of the major art collections of our time," says Friedrich. "What we set out to do is small compared to what we accomplished. It is a great miracle."*

up this portion of the potential controversy.

"It is possible," he continues, "that Mrs. de Menil didn't want to see a lawsuit and advised us to seek strong counsel. She was able to help us with board members. There was some dialogue, and there might have been some problems. That's private. They are not strong enough to hurt me on their own."

WHATEVER THE EXACT scenario, the results were startling. Davis Polk & Wardwell, the de Menil family's law firm, became Dia's counsel; a new board was formed; Philippa's money was put in trust. Dia's real estate was put on the market; artists were told that when their annual contracts ran out, they would not be renewed, and projects were either dropped or dismantled. The Sufi mosque at 155 Mercer Street was relocated to 245 West Broadway, an action that Friedrich considers close to sacrilege. "It will bounce back on them," he says somewhat ominously. To make matters even worse, Sheikh Muzzafer died the night before the first meeting of the new board. "His death seemed to herald many new changes," says Philippa sadly.

Sidney Lazard, a family acquaintance, was hired for $65,000 to serve as Dia's executive director for a year. First to go was most of the real estate. The castle, with a hefty price tag of $3 million, has no prospective buyers.

The artists were treated in a similar manner. In March, Young and Zazeela complained to the attorney general's office that the building at Harrison Street was being sold despite contractual restrictions regarding removal of the *Dream House* sound-and-light installation. Sitting in their loft on Church Street, surrounded by rows of quilt-covered timbouras that look like refugees, they say they are hoping to avoid a lawsuit by negotiating with Dia to have their *Dream House* restored. Davis Polk says no promise of a permanent setup was made. "The new board treated us like criminals, like terrorists," says Young. "They took ten years of our lives away."

"It doesn't matter who gets hurt in order to hold up the family reputation," says Flavin. Half his staff has been let go, and maintenance funds for his Bridgehampton place are so low that the same exhibition has been up since last spring. Flavin plans to sue if Judd does. In the meantime, he fears the worst: that the Dia Foundation will dump "at great discount" all the art it has accumulated from the various artists (most of whom have completely severed their commercial contacts) over the last ten years, flooding the market.

It is a fear shared by several artists, but one that the new board insists is completely unfounded. "We are highly sensitive to this issue," says Lois de Menil. "The work chosen for the Sotheby's sale was selected so as not to damage the value of either the collection or the artists' work."

So far, Bob Whitman is the only artist actually to file suit. Whitman says he is the one who initially got the Kitchen involved in buying his building—in the hope that his performance space could be worked into the deal. That hasn't happened. He sued for $1 million on September 20, but his lawyer has granted Dia an indefinite time to respond. According to the suit, many of Whitman's unique props (some of which had been exhibited at the Whitney) were discarded.

To hear Donald Judd tell it, you'd think he had been persecuted, not patronized. Seated at the long dining table in his seven-story SoHo studio, Judd is blunt. "I can't live with the threat that the biggest thing I've ever done in my life is being destroyed. That place is rotting. I think we should sue all the individuals—Dominique, Heiner, Philippa, Lois, Ashton Hawkins, and Sidney Lazard." Judd's law firm, Milbank, Tweed, has taken the case on a contingency basis, and Judd's lawyers are prepared to consolidate all the cases, including Flavin's and Whitman's, in a single suit. He is charging that the Marfa complex has not been completed, nor is it being maintained or kept open to the public.

"There is no question about it," says John Jerome, Judd's lawyer. "There is absolutely a breach of contract."

Judd, of course, sees Friedrich as the villain. "I distrusted him from the beginning," he says. "The only problem is that I didn't distrust him enough." Dan Flavin is less scathing. "I would say that he's highly impractical," he says. "He'll do whatever he thinks it takes to succeed. The idealism is also there, but I think he really wanted control over a group of artists for his own ends."

Others are more kind. Says Leo Castelli, "Heiner had this dream, and he made some wonderful choices that he carried out with great bravado and intelligence. Still, it was like a medicine that is good for you but can have side effects—Dia monopolized some artists so completely that they almost disappeared from circulation."

"Heiner created some magnificent projects that stand as substantial achievements," says Whitman. "But he reminds me a bit of Mostel in *The Producers.* He's got the same elements. He wanted to do the right thing, so he just kept proceeding until the whole thing collapsed and he was caught in the maelstrom."

Though Dia sought out the artists it funded, some think the response to the cuts has been naïve. "The artists believed there was a fairy godmother," says Barbara Haskell, "and they were disappointed when reality struck."

THIS FALL, THE RESTRUCTURED Dia Art Foundation sent out a press release stating its new purpose: to set up an endowment for a reduced operating budget—some $800,000 a year—to continue its commitment to contemporary art. A fund-raising campaign is being undertaken to help support its programs. And, for the first time, the foundation will begin to show works from its vast collection on a regular basis; the first, a group of Cy Twombly paintings, opened late last month. In January, a new executive director, Charles Wright, the son of the well-known Seattle art collector, will replace Lazard, who has accomplished his task.

These days, Friedrich spends most of his time in his office, hidden behind the mosque on West Broadway, around the corner from Magoo's. "People just want to know what went wrong," he says, blue eyes glinting behind his gold-rimmed glasses. "Nobody asks what went right. In just ten years, we have created one of the major art collections of our time. What we set out to do is small compared to what we actually accomplished. It is a great miracle, and my deepest thanks and gratitude go to the artists."

Friedrich and Philippa insist that Dia is not dead and that their own commitment to the artists is as strong as ever. Indeed, a few of the artists stop by the office regularly to hear the couple's latest promises. "In Shala [if God wills]," says Philippa, "La Monte and Marian will once again have a *Dream House.*" Friedrich's last words, as he stands on the threshold of the mosque, are "Just don't call your article 'The Up and Down of the Dia Art Foundation.' " ■

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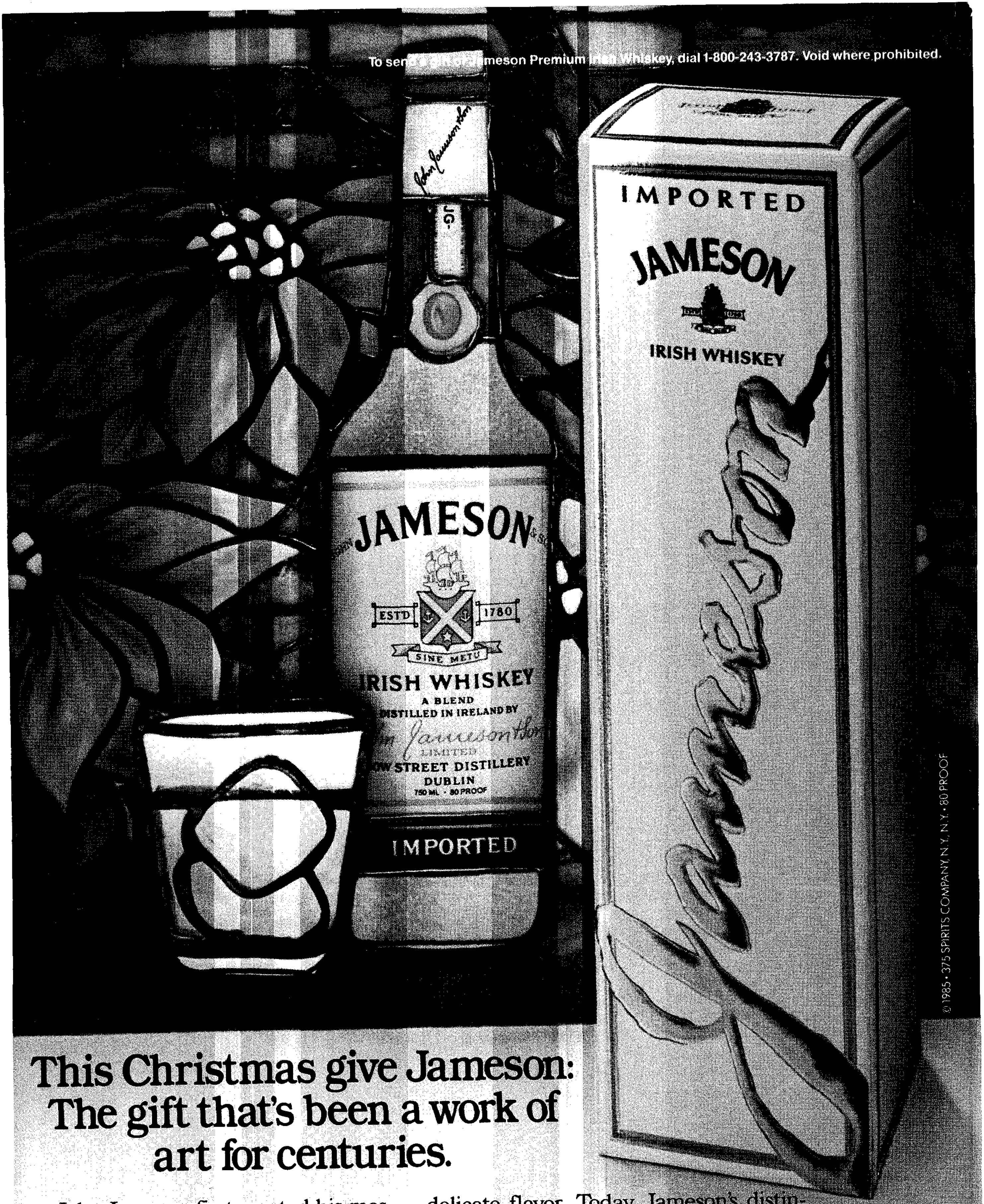
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THE FOOD SPOOKS

PREVIEWING THE INSIDERS' GUIDE TO NEW YORK RESTAURANTS

It's not that Tim Zagat has anything against restaurant critics. In fact, he says, he reads "virtually everything" the New York contingent writes. It's just that, to his way of thinking, "a hundred mouths are better than one."

Which is why the pocket-size, 1986 *Zagat New York City Restaurant Survey,* reflecting the opinions of more than 1,500 amateur critics—in other words, typical New Yorkers—may be the most democratic dining guide that exists. "Every one of us has a separate set of taste buds," says Zagat. "Also, a critic is often recognized. A single person can have only three or four experiences at a particular restaurant, and one bad experience can color your feelings about it. If you have a hundred people, they've had every experience possible at that restaurant." Zagat talks about his avocation with almost evangelical zeal—and such passion has its price. When last seen, he was on a diet not of fettuccine and foie gras, but of liquid protein.

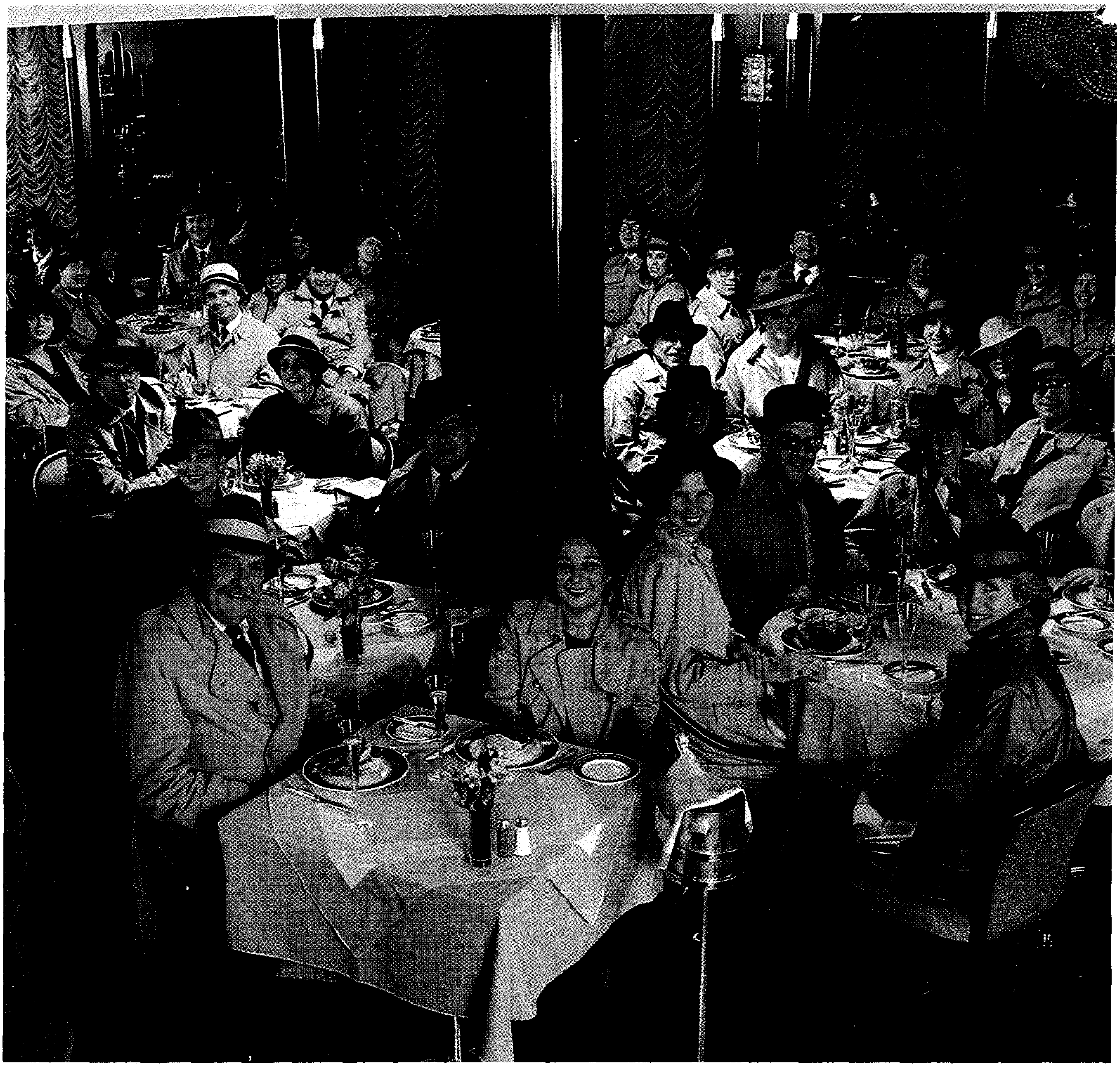
The Zagat survey started out in 1979 as a mimeographed sheet—evaluating 75 restaurants—that Tim and his wife, Nina, distributed to friends. The couple belonged to a food-and-wine group and thought that the restaurant ratings of their fellow gourmands would be more useful than those of the critical establishment. Those friends became the core of their survey.

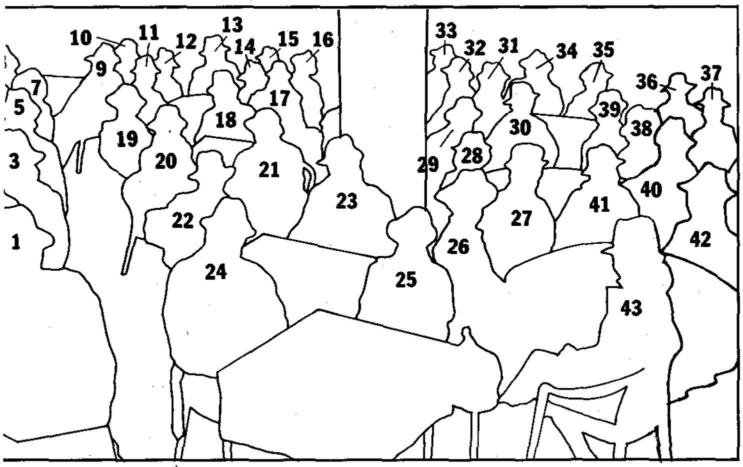
It wasn't long before the Zagats' hobby was consuming more and more of their spare time—both are corporate lawyers ("She's 190 percent lawyer, I'm 80 percent")—and their budget. But they weren't about to give it up, so Nina suggested turning the hobby into a business—if not to make real money from it, at least to recoup their expenses. Only 7,500 copies of their first edition—the 1983, rating 317 restaurants—were printed. The 1986 survey ($8.95), which we preview here, had an initial pressrun of 55,000 copies. Covering 632 restaurants, it comes out this week.

'We knew most of the reviewers at the beginning," says Zagat. "After that, anyone who was interested enough to participate was welcome. But there's a self-selection process—the form is too much for some people." Indeed, it asks them to rate the food, décor, and service of each restaurant they've been to in the past year (writing in any that aren't on the list) on a scale of 0 to 3 (0 means poor to fair; 1, good; 2, very good; and 3,

SOME ZAGAT SPIES: 1. *Minority leader, New York State Senate.* **2.** *Director, mental-health clinic.* **3.** *Floral designer.* **4.** *Executive, financial-printing company; former placekicker, New York Giants.* **5.** *Board member, Planned Parenthood.* **6.** *President, J. Walter Thompson division.* **7.** *Board member, Children's Aid Society.* **8.** *Chairman, Arbitron.* **9.** *Executive, Josephthal & Company.* **10.** *International fashion consultant.* **11.** *Chairman, Bloomingdale Properties.* **12.** *Trustee, Museum of American Folk Art.* **13.** *Executive, new-products-development company.* **14.** *Consultant on Japanese art.*

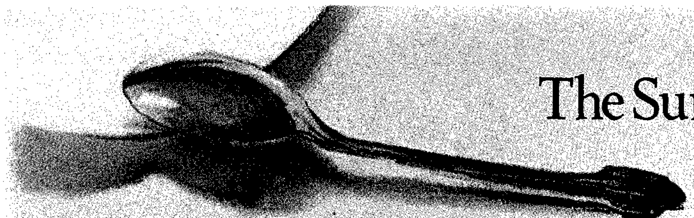
PHOTOGRAPH BY LOUIE PSIHOYOS





15. *Real-estate executive.* **16.** *Senior editor,* Connoisseur *magazine.* **17.** *President, consumer-products company.* **18.** *Lawyer, Shearman & Sterling.* **19.** *Concert pianist.* **20.** *Investment adviser.* **21.** *Gallery owner.* **22.** *Actress.* **23.** *TV and theatrical director-producer.* **24.** *Lawyer, Gold, Farrell & Marks.* **25.** *Artist.* **26.** *New-products consultant.* **27.** *Lawyer, specialist on Japan.* **28.** *Editorial consultant.* **29.** *Sales-promotion executive.* **30.** *Lawyer, Cutner & Rathkopf.* **31.** *Executive, Marine Midland Banks, Inc.* **32.** *Interior designer.* **33.** *Investment banker, Manufacturers Hanover Trust.* **34.** *International investment banker.* **35.** *Human-resources consultant.* **36.** *Lawyer.* **37.** *Vice-chairman, hospital fund-raising committee.* **38.** *Architectural coordinator.* **39.** *Cooking instructor.* **40.** *Sports-marketing executive.* **41.** *Head, lower school, Saint David's.* **42.** *International banker, Citibank, N.A.* **43.** *President, the Flower Service. Photographed at Petrossian.*

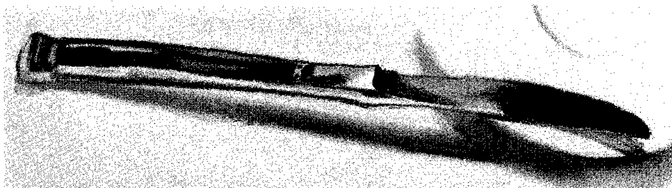
Hats courtesy of Banana Republic.



The Survey's 50 Favorite Restaurants

Restaurant	Food	Décor	Service	Cost*
1. LUTÈCE	28	26	27	$66
2. THE FOUR SEASONS	26	27	25	55
3. LA CÔTE BASQUE	27	26	25	57
4. THE QUILTED GIRAFFE	27	24	25	77
5. LA GRENOUILLE	24	26	23	59
6. LE CIRQUE	25	23	21	58
7. CHANTERELLE	27	23	25	57
8. CAFÉ DES ARTISTES	18	25	19	37
9. LE CYGNE	24	25	23	57
10. PETER LUGER	25	14	20	38
11. THE PALM	24	13	16	45
12. IL MULINO	25	17	21	41
13. LA TULIPE	25	21	19	57
14. THE TERRACE	23	25	22	46
15. PARIOLI ROMANISSIMO	24	21	20	57
16. THE RUSSIAN TEA ROOM	18	23	17	38
17. HATSUHANA	25	16	20	31
18. AN AMERICAN PLACE	23	19	21	55
19. JAMS	23	19	20	50
20. ARCADIA	24	22	21	50
21. JOHN CLANCY'S	24	18	21	41
22. IL NIDO	23	19	20	48
23. THE RIVER CAFÉ	18	26	17	47
24. CELLAR IN THE SKY	22	25	23	60
25. THE BOX TREE	21	24	22	55
26. CHRIST CELLA	24	11	18	$47
27. THE OYSTER BAR	22	13	15	31
28. LA RESERVE	22	23	21	46
29. PRIMAVERA	23	21	21	50
30. LE PÉRIGORD	23	20	22	59
31. THE COACH HOUSE	18	19	17	48
32. HUBERTS	23	19	21	46
33. LA CARAVELLE	22	21	21	54
34. FELIDIA	21	20	18	46
35. WINDOWS ON THE WORLD	15	26	18	43
36. AUNTIE YUAN	20	22	19	36
37. TEXARKANA	18	18	17	34
38. CARNEGIE DELI	21	7	14	15
39. IL MONELLO	21	16	18	42
40. TAVERN ON THE GREEN	13	25	15	38
41. CENT'ANNI	22	14	20	33
42. MAURICE	24	25	23	54
43. THE ODEON	19	18	16	37
44. VIENNA '79	19	18	17	46
45. LAURENT	20	21	21	50
46. SHUN LEE PALACE	22	18	20	35
47. "21" CLUB	14	21	18	51
48. CAFE LUXEMBOURG	19	16	15	36
49. SMITH & WOLLENSKY	20	16	18	40
50. LELLO RISTORANTE	21	20	19	47

ONE DINNER, BEFORE DRINKS AND TIP



The Survey's Most Expensive Restaurants

Restaurant	Food	Décor	Service	Cost*
THE QUILTED GIRAFFE	27	24	25	$77
LUTÈCE	28	26	27	66
PETROSSIAN	20	23	18	61
CELLAR IN THE SKY	22	25	23	60
LA GRENOUILLE	24	26	23	59
LE PÉRIGORD	23	20	22	59
LE CIRQUE	25	23	21	58
CHANTERELLE	27	23	25	57
LE RÉGENCE	21	24	21	57
PARIOLI ROMANISSIMO	24	21	20	57
LE CYGNE	24	25	23	57
LA CÔTE BASQUE	27	26	25	57
LA TULIPE	25	21	19	57
SCARLATTI	18	21	18	$56
THE BOX TREE	21	24	22	55
THE FOUR SEASONS	26	27	25	55
AN AMERICAN PLACE	23	19	21	55
MAURICE	24	25	23	54
TUCANO	17	21	18	54
LE CHANTILLY	18	19	18	54
LA CARAVELLE	22	21	21	54
RESTAURANT RAPHAEL	21	20	21	53
LA RÉCOLTE	21	24	22	52
LE PERIGORD PARK	22	23	22	51
DEVON HOUSE	20	21	19	51
"21" CLUB	14	21	18	51

ONE DINNER, BEFORE DRINKS AND TIP

©1985 Eugene H. Zagat Jr. and Nina S. Zagat.

Super Buys

Restaurant	Food	Décor	Service	Cost*
BANGKOK HOUSE	19	16	17	$21
THE BLUE NILE	16	14	13	16
CABANA CARIOCA	17	9	14	19
CAM FUNG	14	10	15	16
CANTINA	11	10	13	19
CARAMBA	12	14	12	19
CARNEGIE DELI	21	7	14	15
CORNER BISTRO	—	—	—	I
FAMOUS RAY'S	18	5	10	6
FIRST WOK	16	8	14	16
FOOD	19	9	10	11
GULF COAST	20	16	15	20
HOOLOK CORPORATION	—	—	—	I
H.S.F. (DIM SUM LUNCH)	19	8	13	17
HWA YUAN SZECHUAN INN	22	8	16	16
JAI YA THAI	—	—	—	I
JOHN'S PIZZERIA	22	8	12	11
JUNIOR'S	17	10	13	15
KATZ'S DELI	14	6	8	11
LAN HONG KOK	20	6	12	14
NUMBER ONE CHINESE	—	—	—	$ I
ODESSA	12	7	13	12
PHOENIX GARDEN	22	5	15	18
PIZZAPIAZZA	16	15	16	16
RATNERS	17	8	12	17
SARGE'S DELI	13	7	12	17
SAY ENG LOOK	20	8	14	18
SECOND AVENUE DELI	19	8	13	15
SIAM INN	21	10	16	19
SMOKEY'S BAR B-Q	16	5	8	13
SUI LAM KUNG	23	8	11	16
SYLVIA'S	—	—	—	M
TAYGETOS	19	11	17	17
THAILAND RESTAURANT	18	12	15	15
TORTILLA FLATS	16	11	14	15
VESELKA COFFEE SHOP	17	9	13	12
VINNIE'S PIZZA	20	4	9	6
YING	17	7	14	17
YUN LUCK	19	7	12	13

ONE DINNER, BEFORE DRINKS AND TIP

excellent). As it happens, that's more or less the rating system used by France's *Guide Michelin.* Then they estimate the cost of a single meal with one drink. When the guide is printed, that figure—taking into account a year's inflation—reflects the price of one dinner *before* drinks. (Lunch, Zagat says, is usually 25 percent less.) Finally, they indicate their five favorite restaurants, in order.

The respondents' ratings are multiplied by ten, tabulated by computer, and rounded off to the nearest whole number. Thus, the final ratings range from 0 to 30 (0 to 9 means poor to fair; 10 to 19, good to very good; 20 to 25, very good to excellent; 26 to 30, extraordinary to perfection). *No* rating means the restaurant is either an "important newcomer" or a popular write-in. *I* means the cost is below $15; *M*, $15 to $25; *E*, $25 to $40; and *VE*, $40 or above.

OF COURSE, ALL OF THOSE 1,500-odd reviewers haven't eaten at every one of the 632 restaurants, but most of them eat out three or four times a week, at 30 to 40 different places a year. "They're restaurant collectors," Zagat says, and they include the likes of Lincoln Center chairman Martin Segal, Simon & Schuster editor-in-chief Michael Korda, and Tiffany vice-president and design director John Loring.

If you want to join their ranks, send a stamped, self-addressed, business-size envelope to the Zagat Survey, 55 Central Park West, New York, New York 10023 (you will be sent a questionnaire in the spring). Everyone who participates gets a free copy of the guide. How, then, do the Zagats make a profit? Most of the reviewers buy extra copies, and, says Zagat, "They tend to be like an underground sales force. They feel like it's theirs. It's ironic that giving them away has turned out to be a very successful marketing device." It doesn't hurt that some 30 major companies—including AT&T, Citibank, and WCBS—order deluxe custom editions to give as corporate gifts.

What's next? In December, the first *Zagat Survey of New York City Food Sources*, rating more than 300 establishments from gourmet shops to delis, will be published: "It seemed like a natural outgrowth," he says. And after that? "Within the next year or so, it's likely we'll be doing similar guides for most of the major cities." Once the nation's restaurants have been Zagatized, can its hotels be far behind? Says Tim Zagat, "I want to create the *Michelin Guide to the United States.*" —QUITA MCMATH

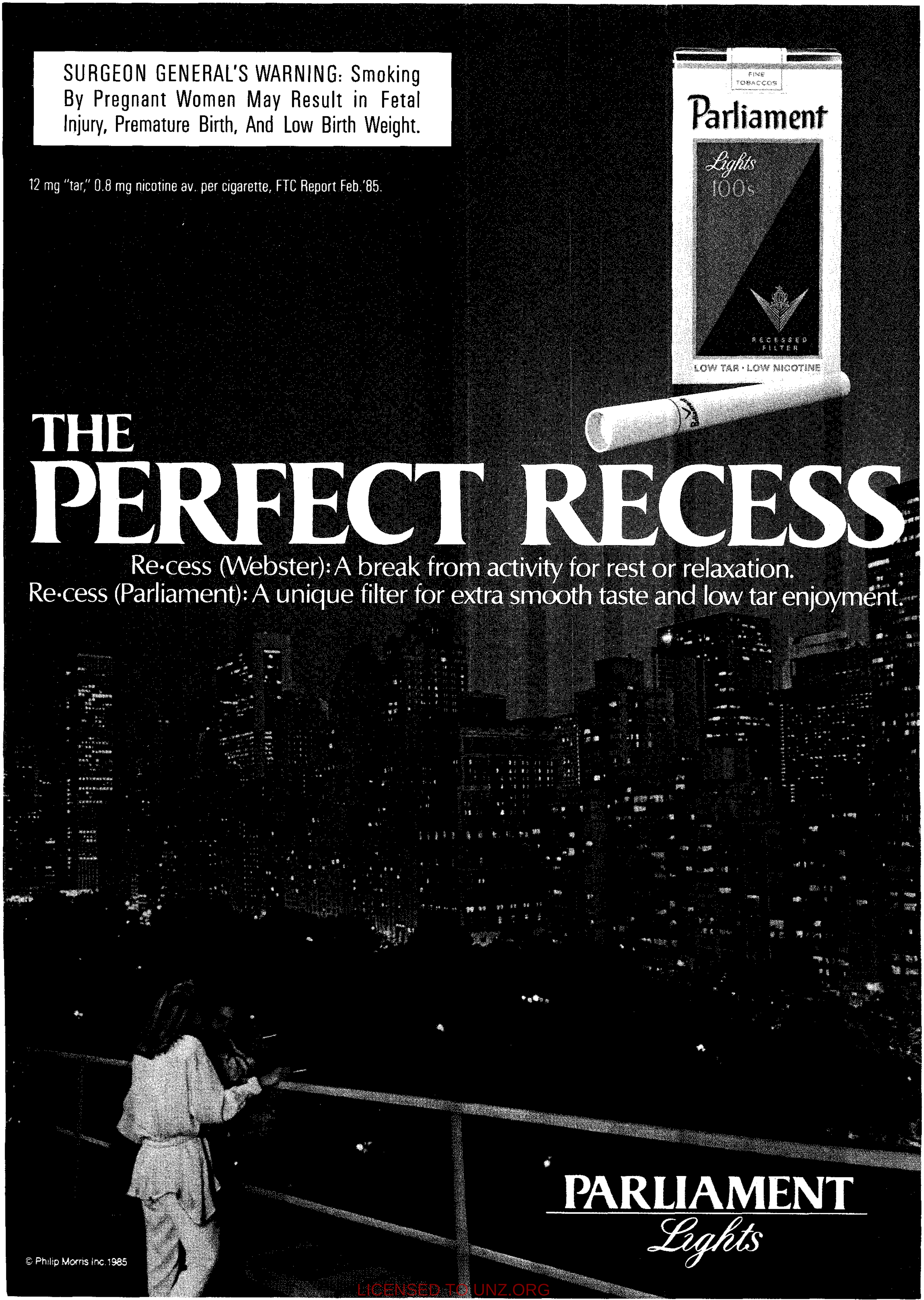
THE ANONYMOUS ZAGAT spooks were asked to comment on each restaurant they rated—and to be "descriptive, pithy, and witty." Here is a sampling of their efforts. (A restaurant's name in capital letters means it is among those with the highest overall ratings and greatest popularity. An asterisk indicates that fewer than 25 people voted on the restaurant—too few, Zagat says, to be statistically reliable. *L* means it serves food late, after 11 P.M.; *S* means it is open on Sundays; and *X* means it doesn't accept credit cards. The prefix *U* means the comments were uniform; *M* means they were mixed.)

F D S C

Algonquin Hotel/LS 11 18 14 $31
59 West 44th Street, 840-6800
U—Meet for pre- or post-theater drinks, tea, and desserts in historic, if somewhat seedy, lobby; avoid dining—"Perhaps literary ghosts eat well, but pity us mortals"; if alive today, Parker, Gibbs, and Benchley would eat at the Four Seasons and stop here for a nightcap only.

America/LS 12 18 12 $22
9 East 18th Street, 505-2110
M—"Stadium dining"; people-watching

Illustrations by Vivienne Flesher.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Re·cess (Parliament): A unique filter for extra smooth taste and low tar enjoyment.

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rates well above anything on a menu that is almost as long as *War and Peace*; reactions depend on what one calls fun; "Yuppieville," "Ernie's redux"; calm at lunch, but "in evening, bring your aspirin and earplugs"; "if you're over 40, you'll feel it."

Barking Fish Cafe/S 15 11 14 $24
705 Eighth Avenue, near 44th Street, 757-0186
M—1985 was the year for Cajun food in New York, and this was the Cajun entrée into the theater district; our reviewers' reactions ranged from "excellent" to "the pits" and "barking up the wrong fish"; soft-shell crabs win most praise.

The Blue Nile/S 16 14 13 $16
103 West 77th Street, 580-3232
U—Ethiopian West Sider; "fabulous if you can keep from noticing how much it looks like dog food"; there is no silverware—you scoop up the spicy, mushlike food with Ethiopian bread; if you want to try Ethiopian cuisine, this is a good place to start.

Bravo Gianni/L 20 17 17 $41
230 East 63rd Street, 752-7272
M—Again and again we hear the same thing: "only if Gianni knows you," "partial to regulars"; since fans say this Northern Italian can produce fine meals, perhaps you'd better get to know Gianni.

Brittany du Soir/S 15 11 16 $25
800 Ninth Avenue, at 53rd Street, 265-4820
M—A bit "run-down," this long-enduring French bistro provides good food at fair prices; sure, it could be better, but "it fits like an old shoe" and is "convenient for an unfrenzied pre-theater dinner."

Café Nicholson 15 22 17 $43
323 East 58th Street, 355-6769
U—"A romantic hideaway" open when Mr. Nicholson is in the mood, i.e., not often; it's well worth the wait to dine in this charming room with a good, if limited, menu.

CAFÉ PIERRE/S 20 23 21 $43
Pierre Hotel, Fifth Avenue at 61st Street, 940-8185
U—1985's major turnaround!—jumped from a 14 to a 20 rating for food, and the 20 would be higher if our survey had covered the last six months only; now serving some of the best French food in the city in one of the most comfortable settings—"old-style class," "beautiful," "a comer."

Café Versailles*/LS 12 14 14 $43
151 East 50th Street, 753-3471
M—If you want to eat and see a floor

"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

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F D S C

show, you really don't have anywhere else to go; given that caveat, you should not expect more than mediocre French food with the fishnet stockings; graze and gaze; for people with strange Zip Codes.

Carnegie Deli/LSX 21 7 14 $15
854 Seventh Avenue, near 54th Street, 757-2245
U—"Epitomizes the New York deli" and "best of its kind"; "huge sandwiches are legendary"; "always crowded," "you could relax easier in a subway," and sometimes it looks like one; but "Broadway Danny Rose and Damon Runyon live here."

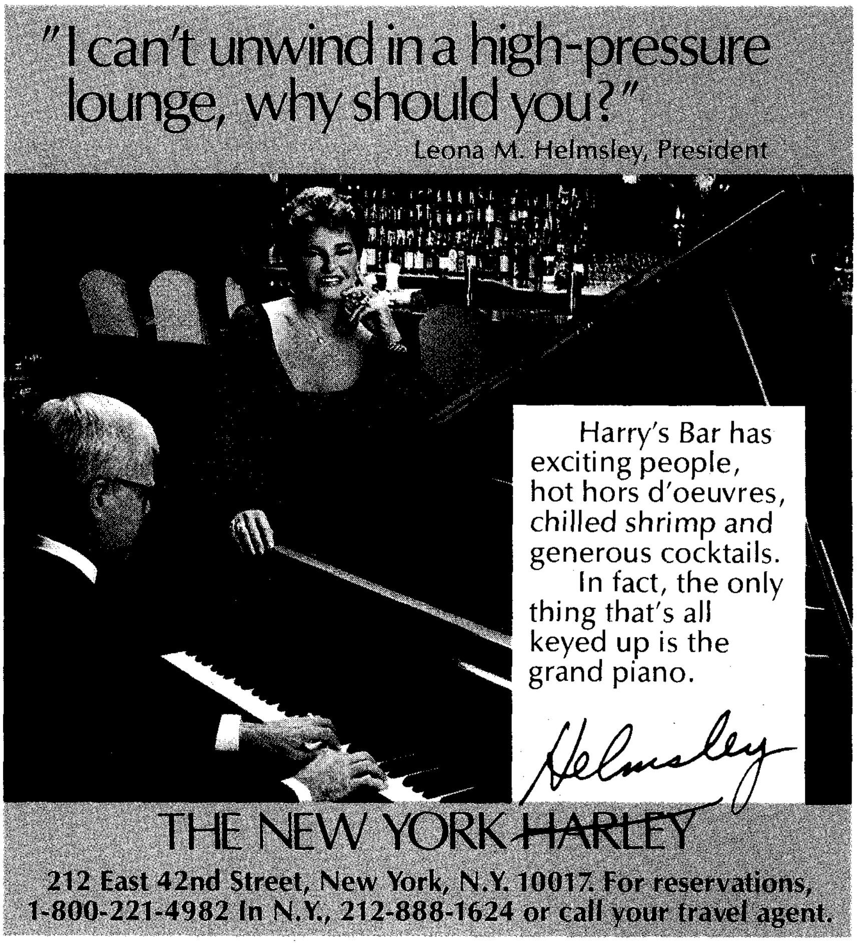
CHRIST CELLA 24 11 18 $47
160 East 46th Street, 697-2479
U—412 to 1: New York *Times* critic Bryan Miller rated this steakhouse only "fair"; 412 of our reviewers think he was "unfair"; they voted Christ Cella one of the three best steakhouses in the city; they ask, "Is Miller a vegetarian?"; chops, chicken, fish, lobster, salads, and vegetables are all normally excellent. N.B.: Some dislike the "Spartan" men's-club atmosphere; reserve downstairs.

P. J. Clarke's/LS 12 13 10 $21
915 Third Avenue, at 55th Street, 759-1650
M—Paradigm New York City saloon packed "wall to wall" with singles, and marrieds posturing as singles; basically a bar, but burgers, chili, salads, and fries are all good; though full at all hours, it's not to everyone's taste. P.S.: They've removed the blocks of ice from the urinals.

Elaine's/LS 8 8 9 $34
1703 Second Avenue, near 89th Street, 534-8103
U—Bombs away: "If I want to be abused, I ride the subway—it's cheaper"; "we were warned, but . . . "; "upset-stomach time"; "should be illegal"; the main appeal—it draws celebrities, but given the food, it's no wonder Woody and Mia are so thin.

El Internacional/L 16 18 16 $27
219 West Broadway, 226-8131
U—"A wild and crazy place," "a funky-punky" Spanish tapas bar; it's a rare hybrid, being both trendy and serving good food; look for "Carmen Miranda décor" and pink hair; the setting has to be seen to be believed.

Empire Diner/LS 13 16 13 $18
210 Tenth Avenue, at 22nd Street, 243-2736
U—Glitzy Art Deco diner, best enjoyed if not taken seriously; open 24 hours a day, it peaks at 3 or 4 A.M. for high-calorie desserts or early breakfast; it's a fantasy



"I can't unwind in a high-pressure lounge, why should you?"
Leona M. Helmsley, President

Harry's Bar has exciting people, hot hors d'oeuvres, chilled shrimp and generous cocktails.
In fact, the only thing that's all keyed up is the grand piano.

Helmsley

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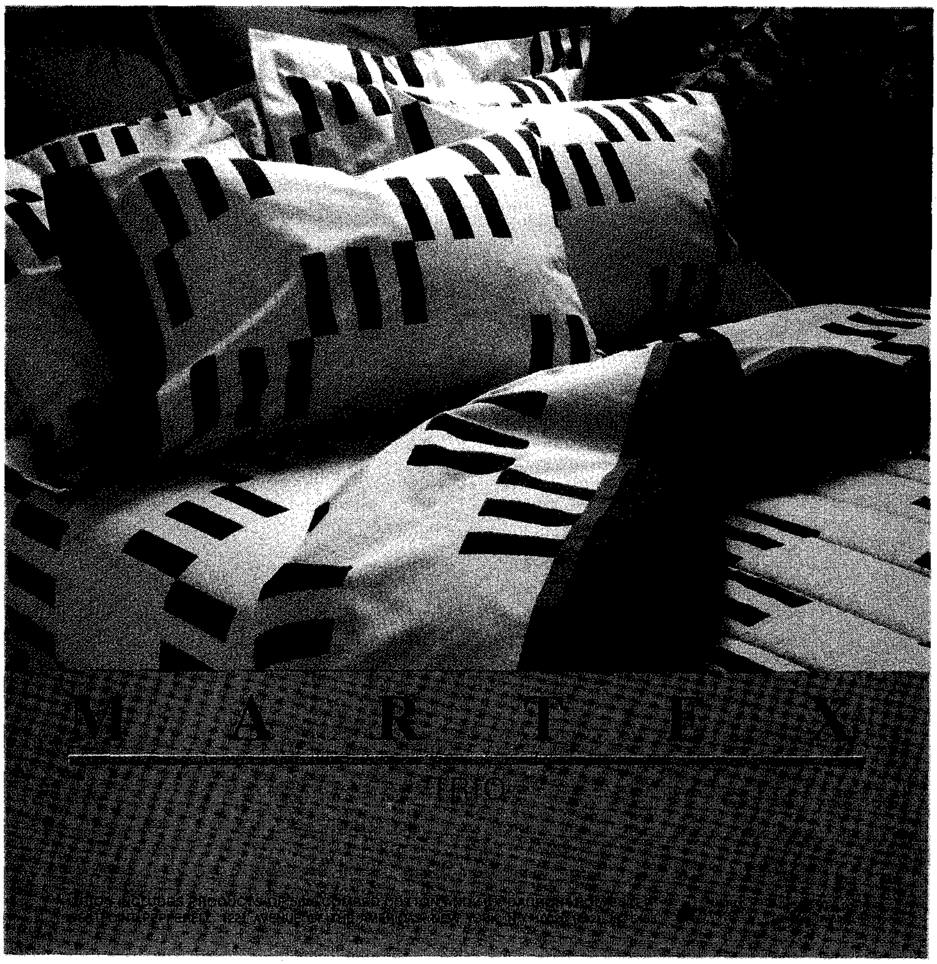

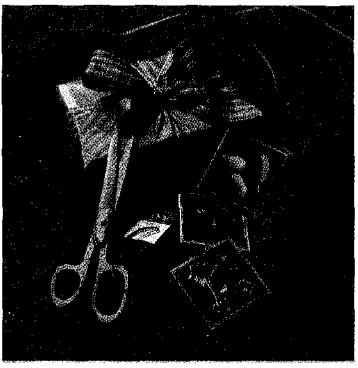

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place—a "late-night costume party, tuxes to drag."

Evelyne's*/L 19 17 20 $34
87 East 4th Street, 254-2550
U—People report that this East Villager offers good French food, friendly service, and "New Wave décor"; the "arty crowd" is increasingly diluted by curious uptowners.

THE FOUR SEASONS/L 26 27 25 $55
99 East 52nd Street, 754-9494
U—Many consider this New York City's best restaurant; it is surely "the quintessential New York restaurant"; by virtually any standard, be it cuisine, comfort, décor, or service, the Four Seasons must be judged "outstanding"; comments we've received from 681 customers heap superlatives on superlatives; regular guests number among the power elite; they seem to prefer lunch in the Grill Room and dinner in the Pool Room; the pre-theater menu is a bargain at $35.

Gage & Tollner 18 19 19 $31
372 Fulton Street, Brooklyn, 718-875-5181
U—A Brooklyn classic, vintage 1879, makes you feel like you're in the nineteenth century; it may be slipping, but its ambience plus good steaks and seafood at fair prices merit a trip; go for lunch, or "travel with an armed guard at night."

Gloucester House/S 21 14 15 $44
37 East 50th Street, 755-7394
U—One of the city's best fish places, but they charge extortionistic prices; "piracy"; catch of the day does not necessarily refer to the fish.

Hard Rock Cafe/LS 12 20 13 $19
221 West 57th Street, 489-6565
U—Give it a 1950's rock-and-roll beat and play it really loud, add a crowd of kids, then you'll know what to expect; "list it under happenings, not restaurants"; "for B.-and-T. teenyboppers"; "the décor walks"; stick to drinks and burgers; take your teenager and your Valium; no reserving.

Harry's at Hanover Square 13 12 14 $27
1 Hanover Square, 425-3412
U—Popular Wall Street hangout, perhaps because it "closely resembles the floor of the Exchange"; "brokers' watering hole"; "like going to a Dartmouth frat party"; food (steaks and chops) is just okay; prices are fair and martinis large.

THE JOCKEY CLUB/S - 24 19 $48
Ritz-Carlton Hotel, 112 Central Park South, near Sixth Avenue, 757-1900
U—The arrival of André Joanlanne, former chef of La Grenouille, makes this

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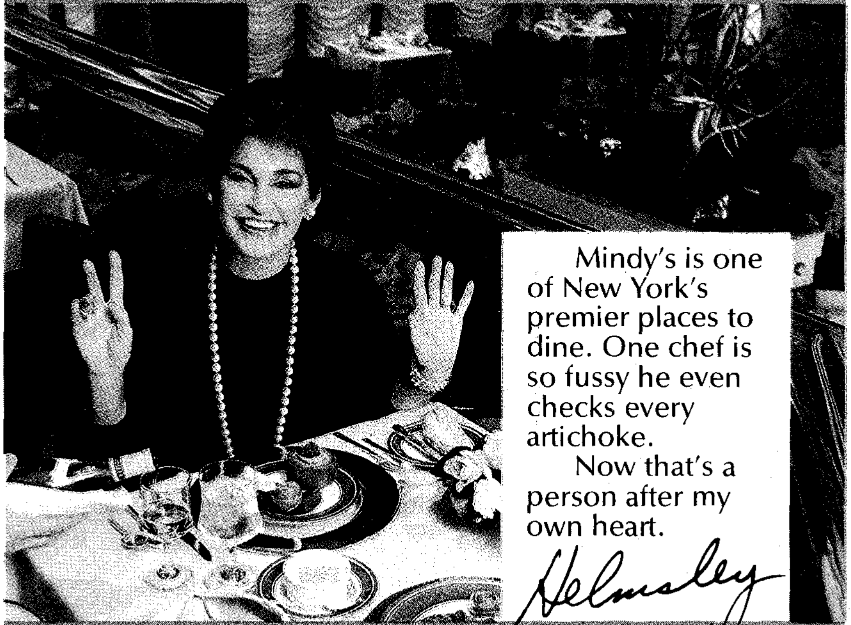
Leona M. Helmsley, President



Mindy's is one of New York's premier places to dine. One chef is so fussy he even checks every artichoke.
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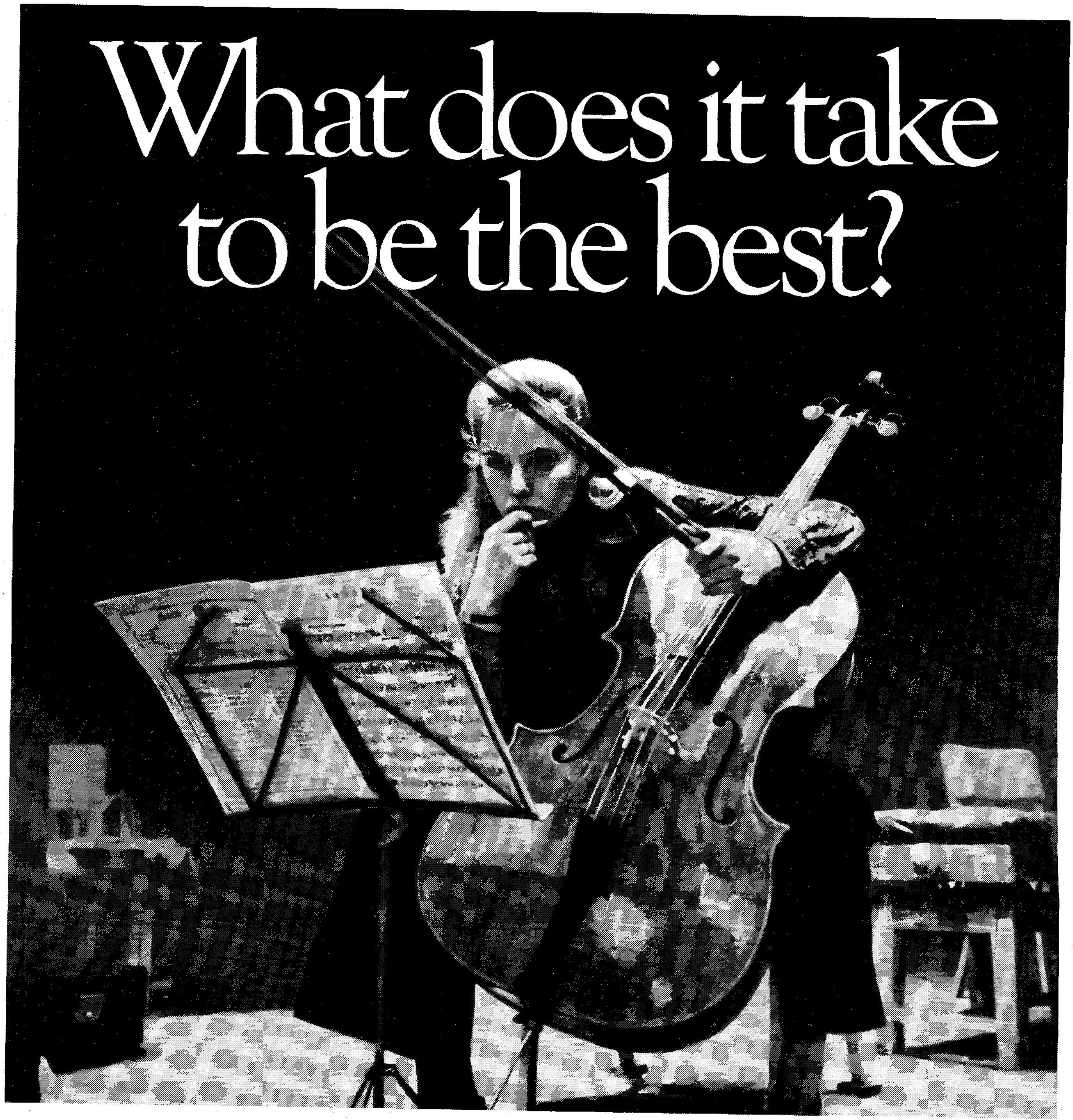

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the kitchen to watch in 1986; people can now expect fine French food to complement the elegant, English-jockey-club atmosphere; for anyone interested in food, this must be high on the list of places to try.

J. S. Vandam/LS 15 15 15 $30
150 Varick Street, 929-7466
U—So casual you're likely to go home with someone other than the one with whom you arrived; a funky hangout that only comes alive after 10 P.M.; the music is "loud," lighting "dark," crowd "wild," coke "classic," and French food not bad.

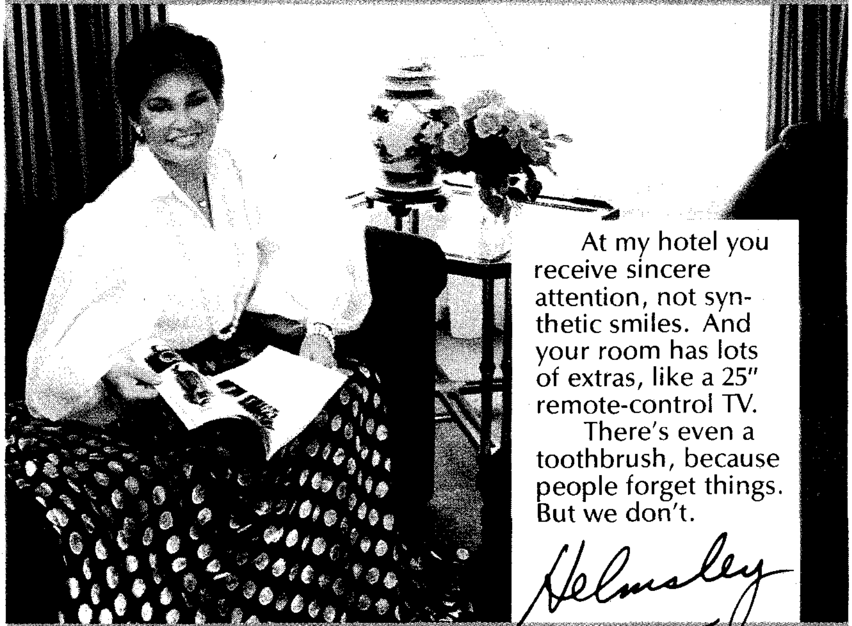
Katz's Deli/LSX 14 6 8 $11
205 East Houston Street, 254-2246
M—Huge Lower East Side deli is a New York experience, but not to everyone's taste; heartburn, surly countermen, and chaos are found here, along with many of New York's homeless; its up side—great hot dogs, enormous kosher sandwiches, special French fries, and enough characters in an hour to provide a Daumier with a lifetime's work.

KURUMAZUSHI 25 16 21 $40
18 West 56th Street, 541-9030
U—Perhaps city's best sushi bar, but is surprisingly little known; "the best substitute for a trip to Japan," "makes you feel like a member of an exclusive club"; a few Continental dishes on the menu are a thoughtful but unneeded gesture to supposed Western taste; far from cheap.

La Camelia/L 19 18 17 $42
225 East 58th Street, 751-5488
U—The setting is Mae West and the crowd *Dynasty;* the limos outside were bought by the yard; but the Northern Italian cuisine, the service, and even the white piano, which comes alive after 10 P.M., all are surprisingly good.

LE CIRQUE 25 23 21 $58
58 East 65th Street, 794-9292
U—Despite cramped quarters, New York boasts no better host than Sirio Maccioni, no better French chef than Alain Sailhac, and no clientele more celebrated than that found here at lunch and dinner daily. This is "the place to go, if you want to be where it all is!" The price of incredible popularity is that some people feel overlooked or crowded out; even regulars may feel slighted on the days when Ron and Nancy stop by for lunch.

LE CYGNE 24 25 23 $57
55 East 54th Street, 759-5941
U—Major classic French; "has everything"—"beautiful food, beautiful room, beautiful people"; take a beautiful wallet; complaints are principally directed at "snooty" waiters and a sense that the



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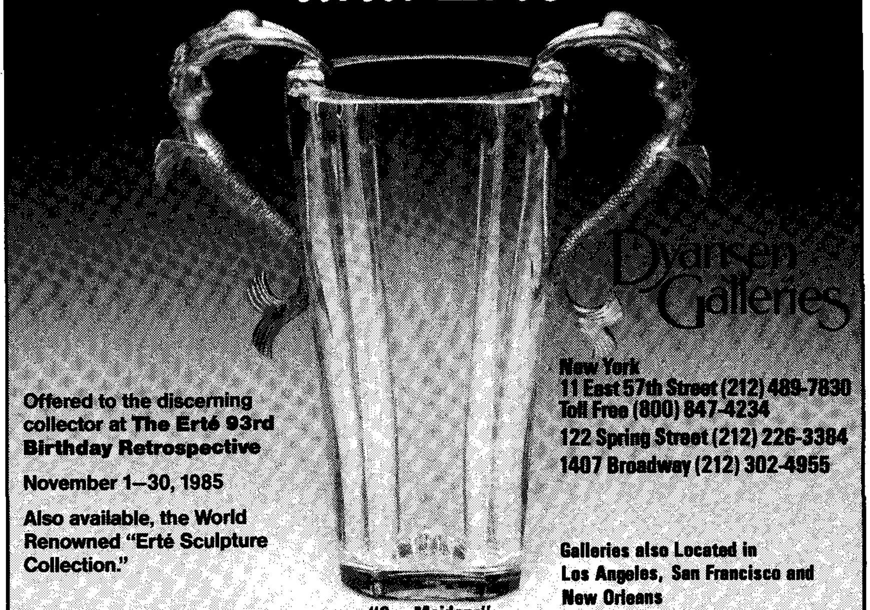

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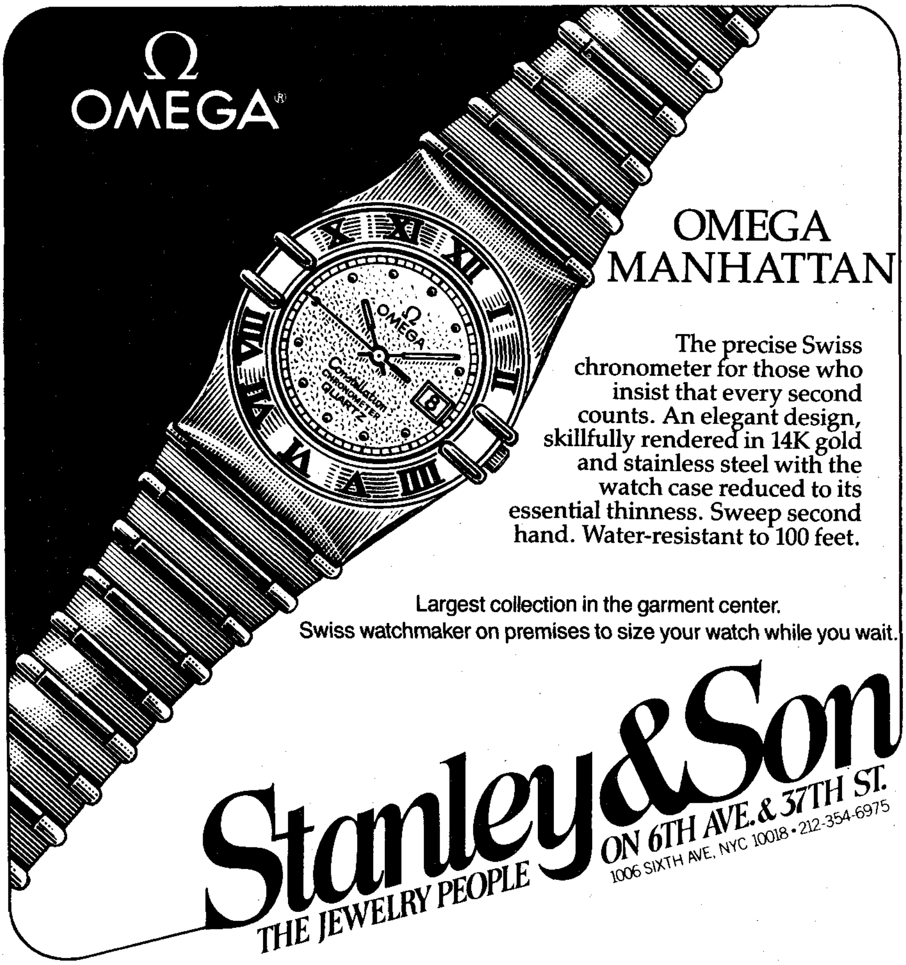

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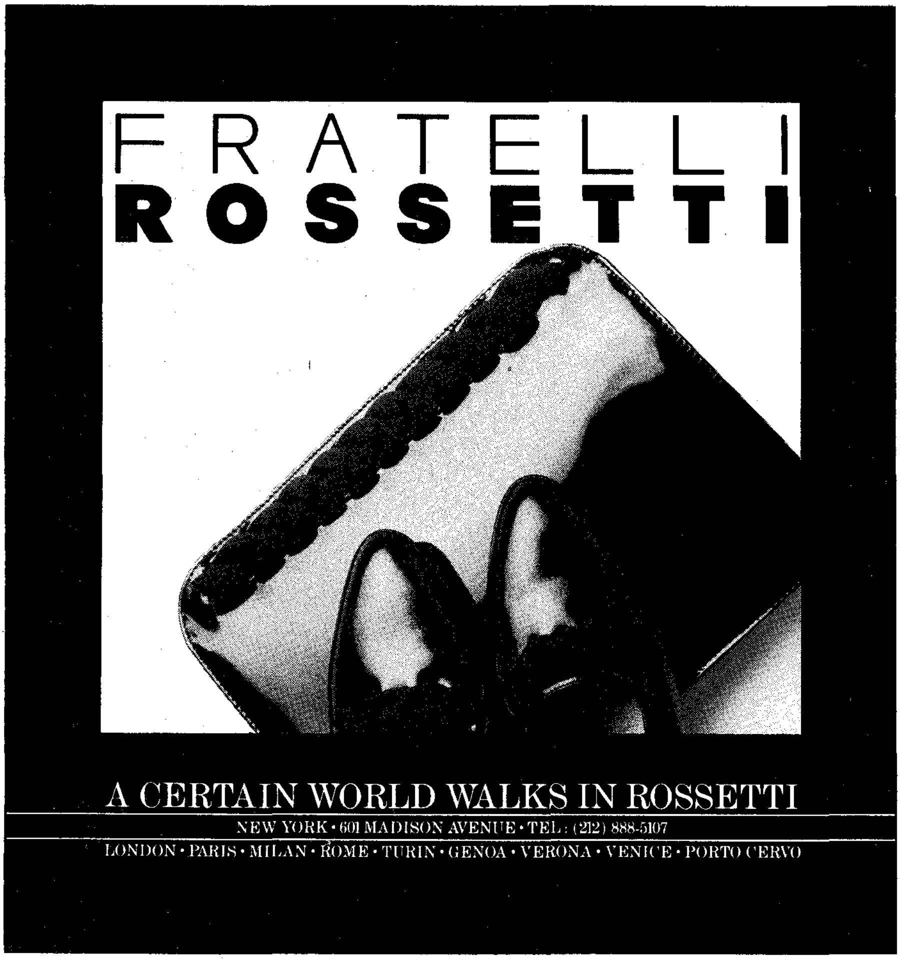

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kitchen "just misses being one of the best."

Leopard Restaurant 19 21 21 $45
253 East 50th Street, 759-3735
M—French, can be very good but is "oddly old-fashioned," "like a time warp; you feel like you're in 1962."

LE RÉGENCE/S 21 24 21 $57
Hotel Plaza-Athénée, 37 East 64th Street, 606-4647
U—A welcome addition to the city's dining scene; offers rare combination of fine classic French cuisine, elegance, comfort, and privacy; you can talk business without feeling the people at the next table will close your deal before you do.

Le Relais/S 13 16 12 $35
712 Madison Avenue, near 63rd Street, 751-5108
U—A French sidewalk café that is a hangout for chic and pseudo-chic European types; but "you can't eat chic"; best as a place to "have a drink and watch."

LUTÈCE 28 26 27 $66
249 East 50th Street, 752-2225
U—A 28 for food is as close to perfection as any chef is likely to get; Lutèce also wins the voting for most popular year-in, year-out; sure, we hear of disappointments, but that's not surprising when people reserve weeks in advance and expect Nirvana; the truth is that André Soltner and his staff, though they do extraordinary work, are mere mortals who occasionally miss a beat; lunch is a "relative bargain" and it's easier to get a seat; closed Saturday at lunch and Sunday.

Manhattan Brewing 11 19 12 $17
Company/LS
40 Thompson Street, 219-9250
U—A beer hall where food, sandwiches, burgers, etc. can be skipped without loss; fun if you like college kids, are one yourself, or are looking for an excuse to act like one.

Montezuma's - - - E
"La Fosse aux Loups"/S
11 Schuyler Street (one block from ferry terminal), Staten Island, 718-442-9111
A few Mexican specials reflect this place's Mexican origins, but it's basically Belgian-French now and very nice indeed; take the ferry on a nice day; this will pleasantly cap the excursion.

Mortimer's/LS 13 13 13 $31
1057 Lexington Avenue, at 75th Street, 861-2481
M—"East Side chic"; where Maidstone Club members go when they are "in town"; ditto Claus von Bulow; the "floor show" of Waspish, jet-set, suntanned

clientele makes this a hit with voyeurs, if not with trenchermen.

The Palm Court/LS 14 24 16 $29
Plaza Hotel, Fifth Avenue at 59th Street, 759-3000
U—"A New York City classic"; elegant, relaxing old-world atmosphere with violins, palm trees, and Austrian pastries; light lunch, afternoon tea, or late dessert is recommended; "for the ladies club," "great with your maiden aunt," "where tourists like to be trapped"; a nice change of pace.

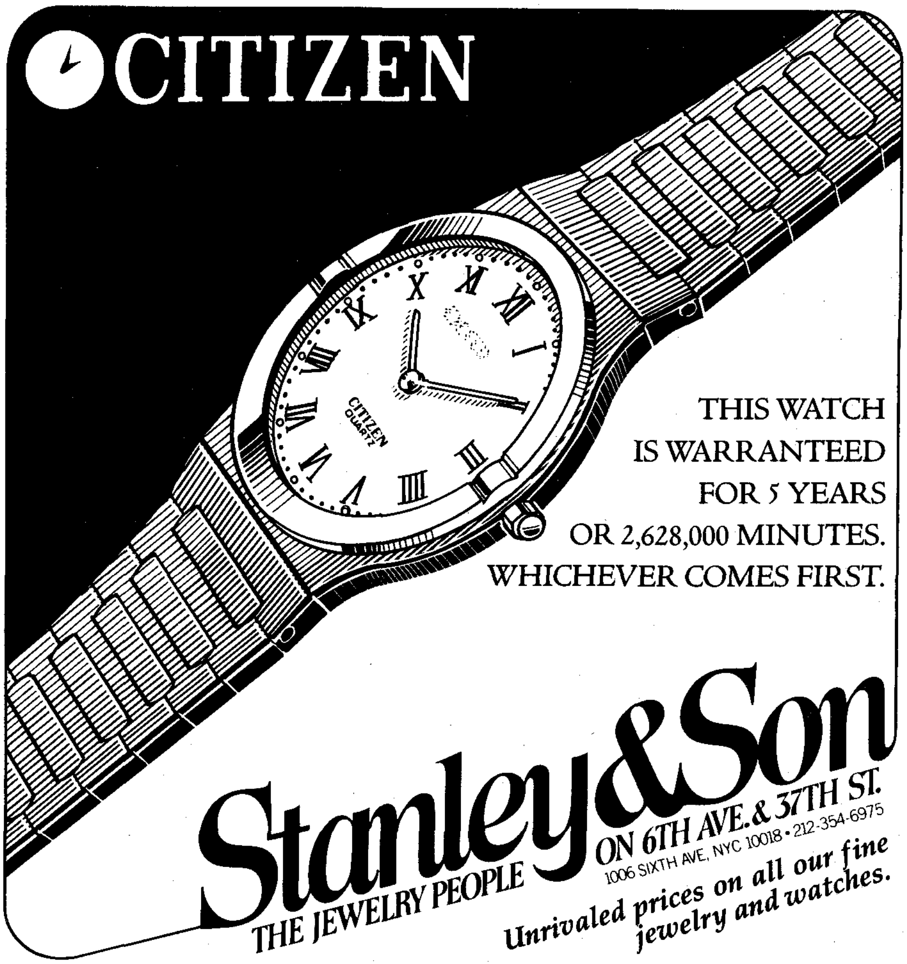
PHOENIX GARDEN/SX 22 5 15 $18
In arcade between 46 Bowery and 15 Elizabeth Street, 962-8934
U—This Cantonese is one of the city's best buys; dishes such as pepper and salty shrimp, lemon chicken, and whole bass are especially good; its décor is "early Formica" and is perfect for young kids, since there's nothing to damage and there's a toy store across the arcade; besides toys, you can get beer there.

Puglia/LSX 11 9 12 $19
189 Hester Street, 226-8912
M—Boisterous family-style Southern Italian with loud operatic singing; the food? mediocre; the wine? strong; the price? cheap; take the softball team for a victory celebration—don't bother to shower, it won't be noticed; "like being in a Fellini movie"; "no credit cards accepted, just Blue Cross."

Russell's*/S 17 17 18 $33
Sheraton-Russell Hotel, 45 Park Avenue, at 37th Street, 685-1727
U—Surprisingly little known given its comfortable setting, attentive service, and good American fare; without meaning to be snide, it's like dining in the best hotel in Omaha, Lansing, or Cheyenne; it's a change of pace that might be therapeutic for many New Yorkers; try lunch.

Sammy's Roumanian/S 19 8 15 $34
157 Chrystie Street, 673-0330
M—People either love it or hate it; some say it's got New York City's best Jewish food, to others it's a bad Jewish joke; it serves huge portions cooked with chicken fat and garlic, and super egg creams, accompanied by schmaltz and commotion; "go with a large group, an empty stomach, and Alka-Seltzer," "take your cardiologist," "a meal that lingers on for days," "to die from," "heartburn to keep you warm all winter."

Summerhouse/S 14 17 16 $25
1269 Madison Avenue, at 91st Street, 289-8062
U—"B.Y.O. Wasp," "a countrified ladies'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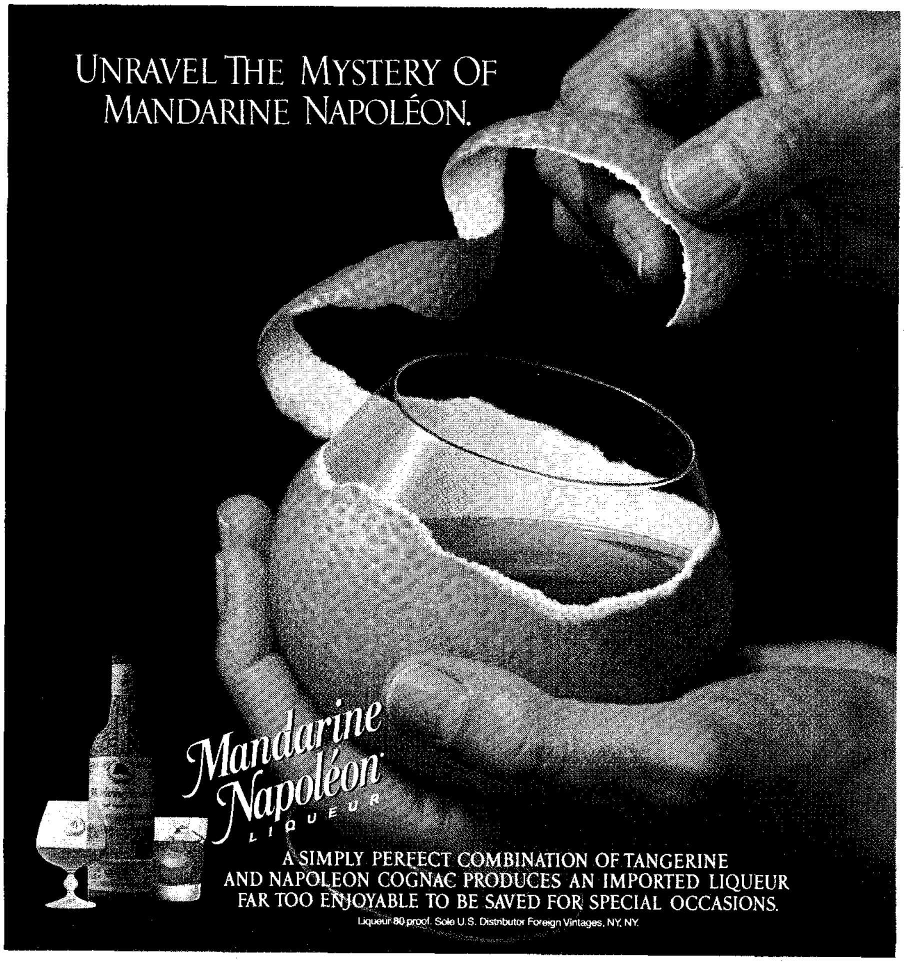
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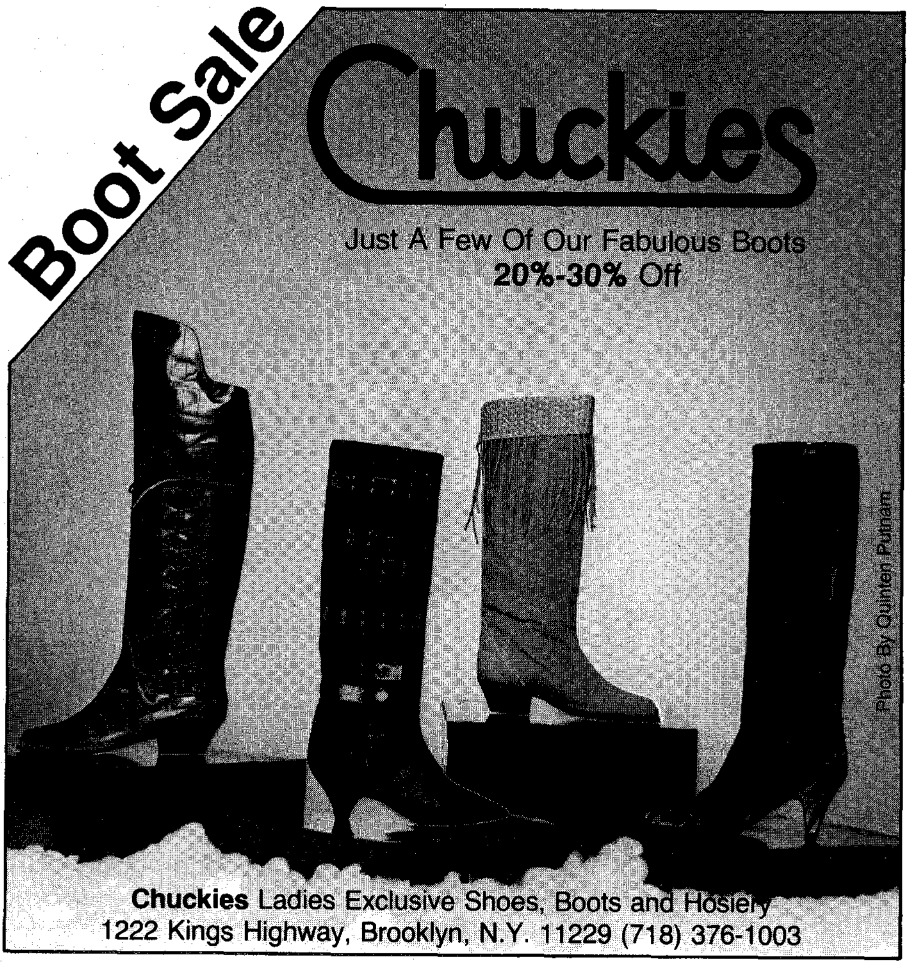
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F D S C

lunch club," "right out of the *Preppy Handbook*," "the new Schraffts," "Madonna should stop in for lunch—it would blow their minds"; kidding aside, SH is charming and offers a pleasant lunch or tea.

Supreme Macaroni Co./X 16 12 15 $24
511 Ninth Avenue, near 38th Street, 502-4842
U—This simple Italian makes you feel like you're in another era; it's located behind a pasta shop, and the entire menu, including the wine, tastes homemade; it's cheap too.

Sweets 18 11 13 $30
2 Fulton Street, 825-9786
U—Most people feel quality declined after its renovation as part of South Street Seaport; that may be so, but the fish and the waiters are as fresh as ever.

Tamu/S 14 16 16 $25
340 West Broadway, 925-2751
M—Exotic Indonesian flavors and dishes hitherto unknown to the Big Apple; cognoscenti say its rijsttafel is "bland" and "not what you get in Indonesia," others say it's "authentic" and "great"; few New Yorkers can argue the point.

Tibetan Kitchen*/X 18 8 16 $12
444 Third Avenue, near 31st Street, 679-6286
U—"Seemed authentic," but then there's "nothing to compare it to"; it's different, it's cheap, and it has an odd charm; "the spot for hungry Himalayans"; B.Y.O.

Tony Roma's/LS 12 8 12 $20
400 East 57th Street, 308-0200
U—"You feel you're anywhere but New York"; "the Burger King of ribs"; "leisure-suit crowd"; a "factory"; "belongs in a shopping mall"; still, the kids love it.

Trader Vic's/LS 13 19 15 $35
Plaza Hotel, Fifth Avenue at 59th Street, 355-5185
U—Pseudo-Polynesian that's made hokeyness into an art form; it takes several rounds of their exotic "tropical" mixed drinks with names like Scorpion and Zombie to face their equally hokey and less tasty menu; a place for kids, unsophisticated tourists, and paper-parasol fetishists.

"21" Club/L 14 21 18 $51
21 West 52nd Street, 582-7200
U—A New York City power institution, but suffers from a bad case of "country-club food" and arrogance; at best it's fun for celebrity-watching and atmosphere; it helps to go with a regular or be one; any improvement here should start with a top new chef. ■

She likes th [illegible]
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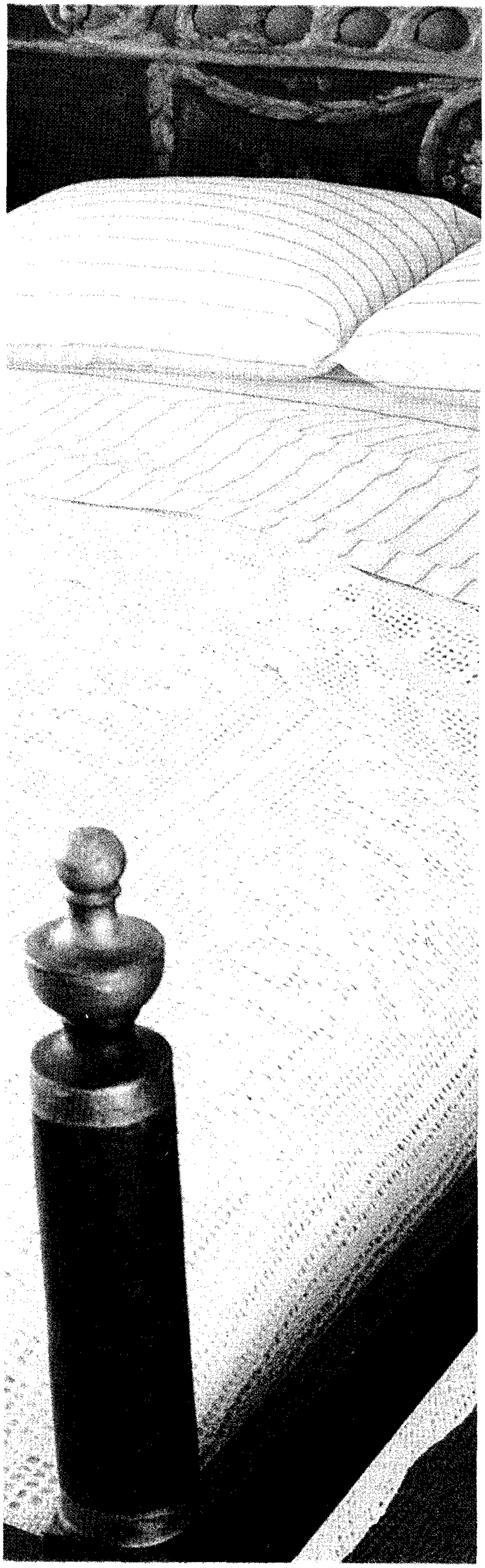
Sleeping Beauty

By Marilyn Bethany

Fashionable interior décor tends to distort rather than reflect the image of the modern woman. That may have something to do with the age and circumstances of the chic designer's average client or, more likely, with the fact that the upper rank of the decorating profession is currently dominated by men. In any case, Mariette Himes Gomez—interior designer, architect's wife, and mother of two teenagers—does not have to guess who today's woman is, as the bed and bath she did at this year's Kips Bay Show House prove.

Not that Gomez is invulnerable to fashion. One of the champions of the recent enthusiasm for American primitive furniture, she saw her room at Kips Bay as an opportunity to bring that look up-to-date. "If it's *de rigueur* to mix English with French antiques in a high-style room, I thought, why not do the same with the painted



A Spanish Provincial bed is dressed with a crocheted Irish bedspread, a Welsh quilt (used as a dust ruffle), and sheets Gomez made from Hinson & Company cotton. The painted secretary (right) is from Thomas K. Woodard.

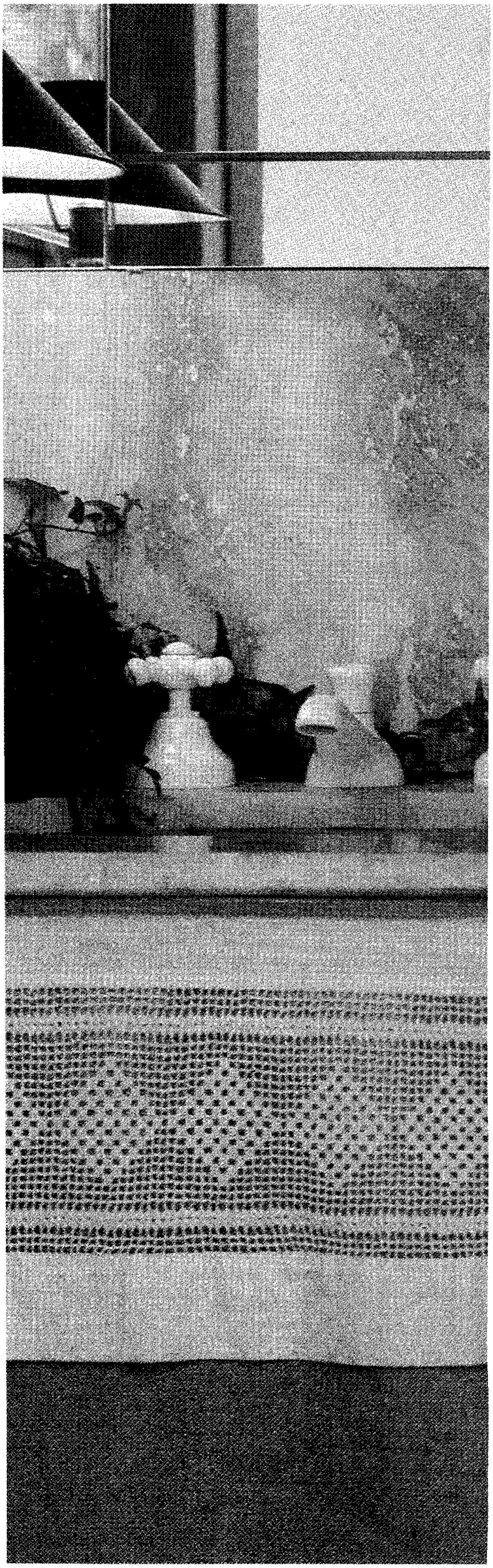
Modern tables and carpeting provide a clean backdrop (right) for the collection of antique painted country furniture, which comes from a number of nations and aesthetic traditions.

Photographs: left, Oberto Gili; right, top and bottom, Lizzie Himmel.

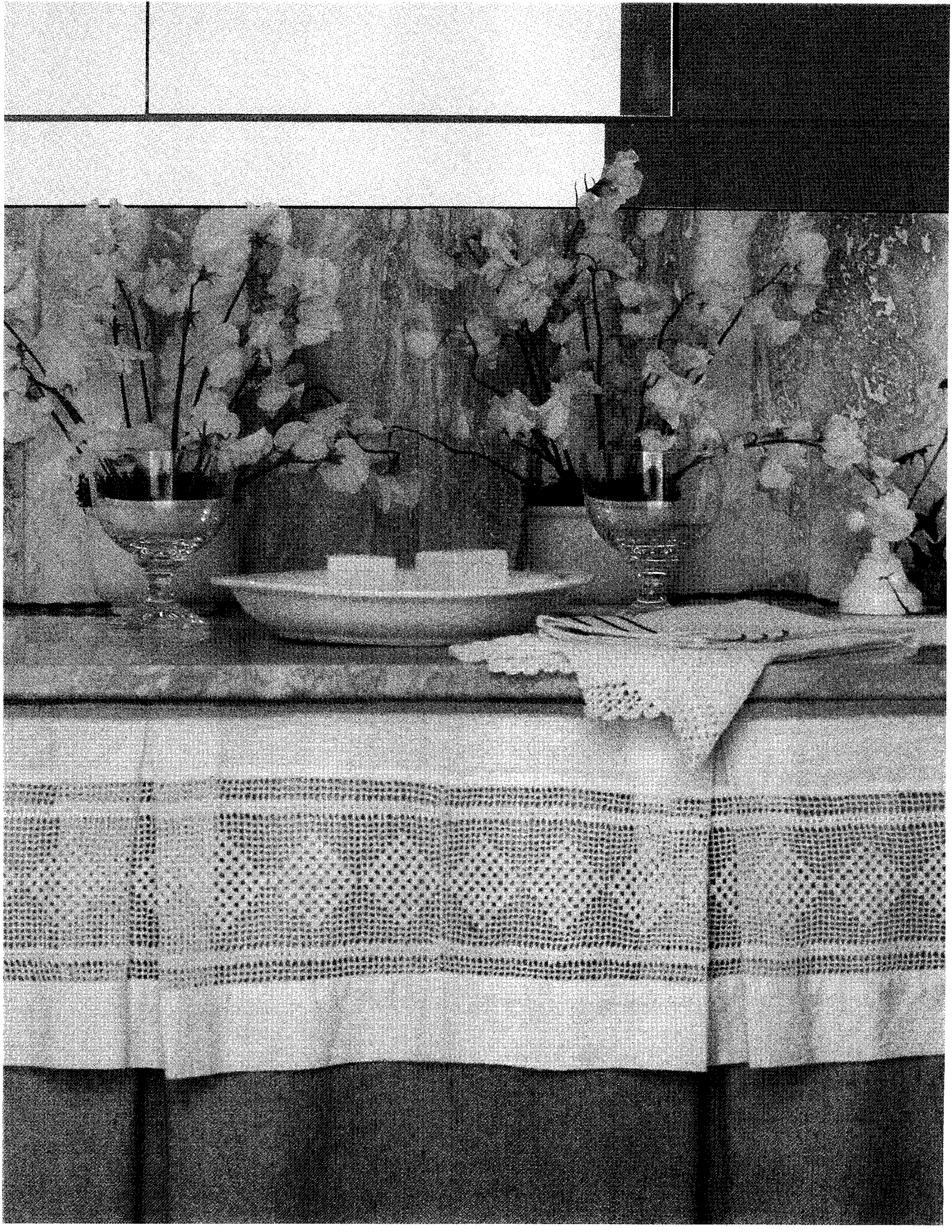
Sleeping Beauty

Gomez hasn't stinted on fabric. The bathroom vanity is skirted with natural linen, with a white antique textile as trim, and the walls of the adjacent dressing room are "curtained" in another linen. But in comparison with the usual Kips Bay boudoir, which is weighted down with bolt upon bolt of chintz, her hand is a model of restraint.

country stuff?" she says. A Spanish bed, an American secretary, a Scandinavian table and chest flesh out an essentially modern room that's been treated, according to current taste, to "a bit of icing—but not too much." She has indulged her yen for antique linens, for example, by trimming the vanities with them, instead of creating a bed that would be a full-time job for some mythic "mam'zelle" to maintain. Gomez's late-twentieth-century woman may be sentimental, but she's busy and, above all, practical. ▬



Photographs: left, Lizzie Himmel; right, Oberto Gili.



BEST BETS

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By Corky Pollan

Pole Model

Incredible as it may seem, there are still those who care more about how a kitchen looks than how it cooks. For them, the kitchen tree could be just the ticket ($7,856). Its chrome trunk supports a sink, a three-burner granite cooktop, a work surface, and lots of storage gizmos. You can't turn out Thanksgiving dinner on it, but it will suffice for the hit-and-run cooking that goes on in many small apartments. Ask the electrician and the plumber to reserve half a day of their time. —**Marilyn Bethany**

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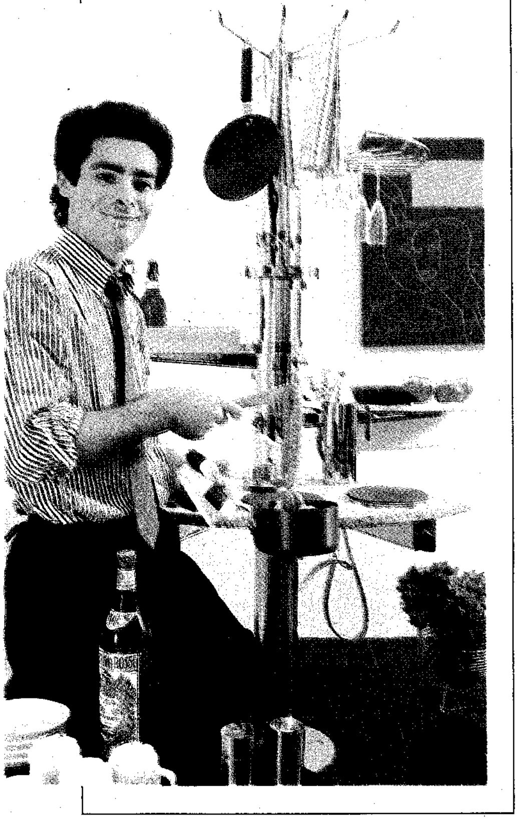
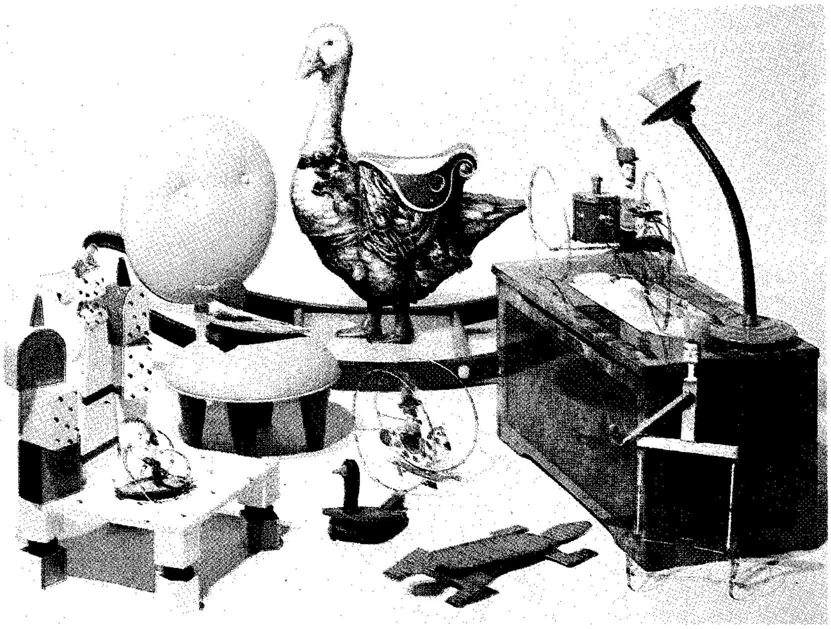
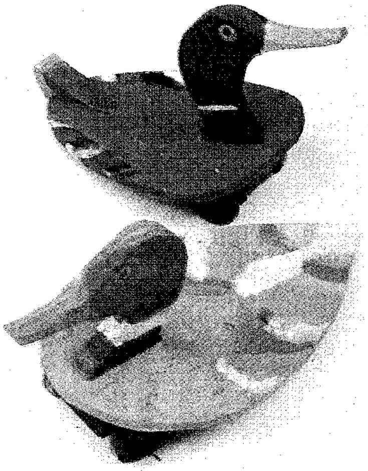




Where the Toys Are

"We're an uptown gallery," says Patrick Steede, advertising director of the Gallery of Applied Arts. "We feature artists who have found a direction." So the authority and exquisite workmanship of the toys and furniture in the gallery's "Children's Show" is no surprise. There's an enchanting collection of Roland Roure's wire, wood, and metal toys (including his hand-painted rolling wood ducks), plus practical things (a folded-aluminum chair and a stunning toy chest) and silly ones (a rocking goose and a teacup lamp). From the silver-leaf-and-copper crescent-moon cradle inspired by a Wordsworth poem to the boldly geometric "new math" table, chair, and dresser, it's a glorious playground for the babies of the eighties—and their parents from the fifties (from $60 for a Roure toy to $700 for a teacup lamp to $15,000 for the cradle).

"THE CHILDREN'S SHOW"/*The Gallery of Applied Arts/24 West 57th Street/Fourth floor / 765-3560 / November 20 through December 28*



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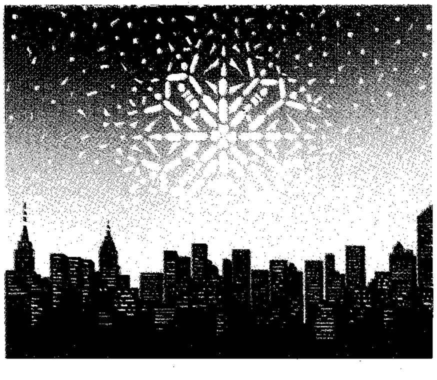
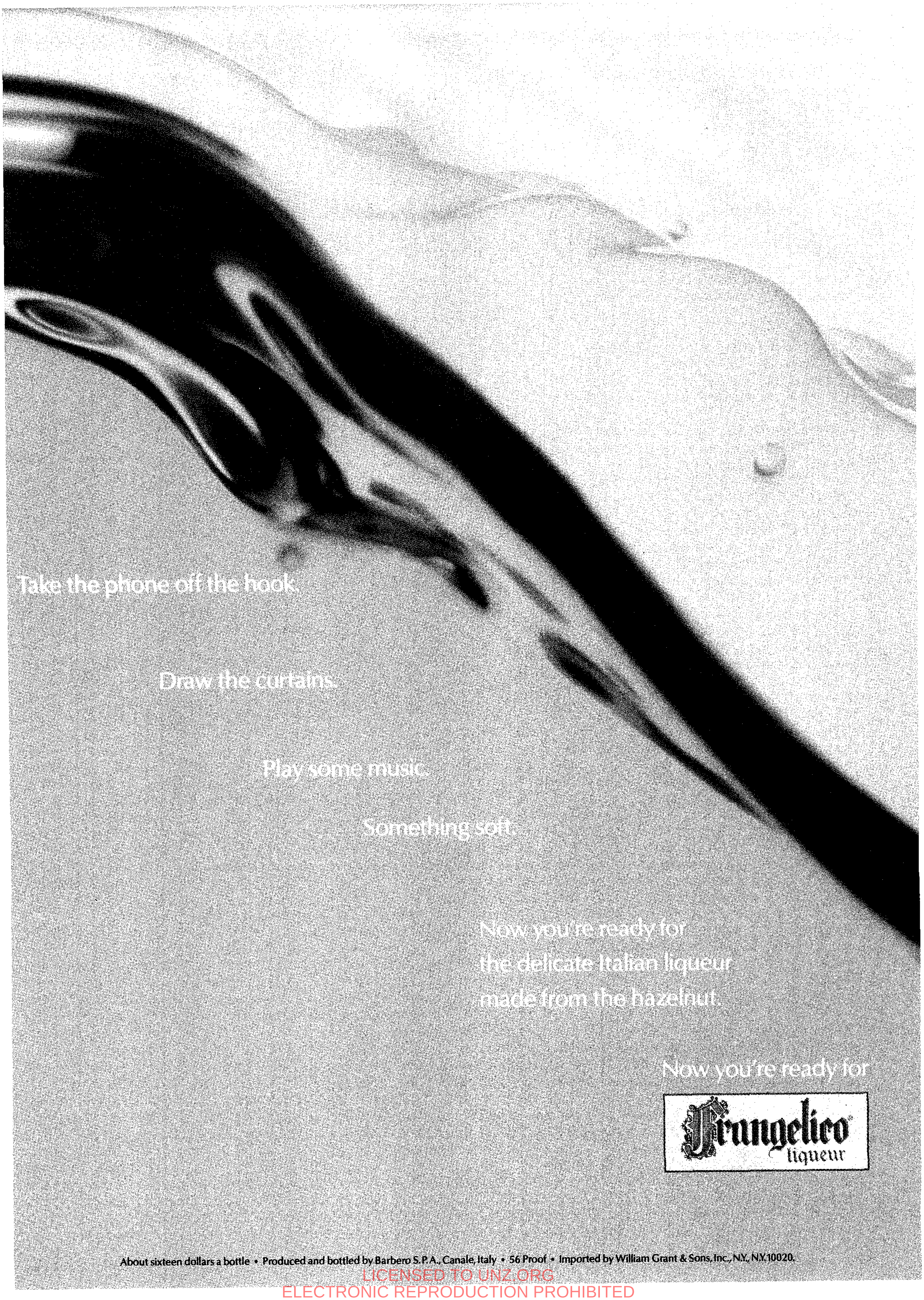


Photographs: top, Dan Cornish/ESTO; center, Don Hamerman; bottom left, Mark Jenkinson.



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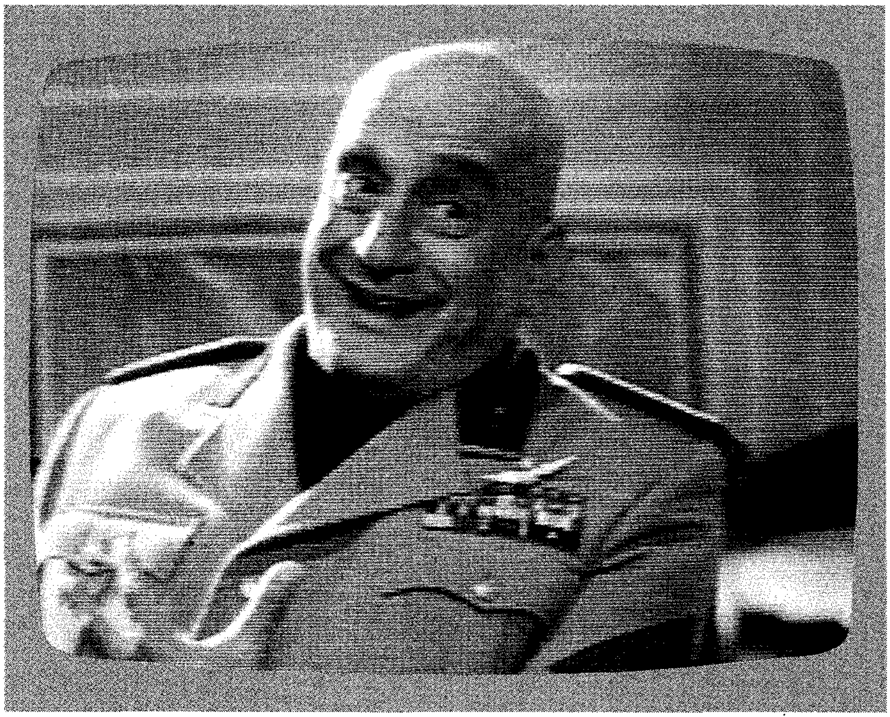
DUCE'S WILD

"...*Mussolini* pays more attention to haberdashery than to history; it uses Il Duce's love life to explain Italian Fascism..."



IGNOBLE ROMAN: *George C. Scott as the Italian dictator in* Mussolini: The Untold Story.

IN ORDER TO IMPERSONATE IL DUCE—IN **Mussolini: The Untold Story** (November 24, 8 P.M.; November 25 and 26, 9 P.M.; NBC)—George C. Scott has shaved his head. He is as bald as a bowling ball, only white and lumpy and potato-like. He so much resembles Telly Savalas as Kojak that you expect to see him sucking on a lollipop.

Instead, he wears funny hats. He wears funny hats even when he isn't standing on the usual balcony to harangue the usual Roman crowds—the famous Scott growl at full throttle, like a voice from the belly of a sanitation truck, in a mouth the size of Switzerland—although these particular Roman crowds seem surprisingly listless, perhaps because half of them are Yugoslav extras. You get the impression that he would really like to wear a funny hat to bed with any of his many mistresses: "I didn't get where I am because of manners," he says, or growls. He also wears funny uniforms—Scott in jodhpurs is enough to frighten Liberace—as if to distinguish the First Marshal of the Empire from the rest of his humorless Blackshirts, and to make him more colorful than Adolf Hitler, that nervous little fellow next door.

I'm sure these funny hats and uniforms are authentic. The peculiar charm of *Mussolini: The Untold Story* is that it pays more attention to haberdashery than it does to history. History, according to these seven fun-filled hours, is comic opera, even if there's blood on some of the clowns: the Student Prince as Boy Fascist. There's hardly any mention on Sunday, Monday, and Tuesday nights of how Benito Mussolini came to power, of the fact that once upon a time he was a Socialist and a newspaper editor—I mean, the guy read Nietzsche and Sorel—of what he even *meant* by Fascism except the trains running on time, of what the invasion of Ethiopia was all about, nor any notion of why the partisans so disliked him as to hang his body upside down in the Piazza Loreto in Milan. What we get instead are hats and beds and machines and strut and domestic squabbling.

This, presumably, is what the mini-series means by "the untold story." Il Duce's infidelity distresses his wife, Rachele (Lee Grant): "It's like a dagger in my heart!" She is especially unhappy about his principal mistress, Claretta Petacci, who will be hanged alongside the First Marshal at the end of World War II. (Virginia Madsen plays Claretta as if she didn't have enough red blood cells.) Rachele, in fact, didn't want to leave Milan for Rome in the first place, and refuses to run about as First Lady of "the Second Roman Empire," and so her daughter, Edda (Mary Elizabeth Mastrantonio), takes over, even though her official duties get in the way of her marriage to Count Galeazzo Ciano (Raul Julia).

Ciano is the liquid-eyed hero of the mini-series, an aristocrat with qualms about Hitler who will eventually oppose his ferocious father-in-law. He never wears a funny hat. In real life, Ciano was more complicated and less likable, one of the first European statesmen to appreciate the aesthetics of the bomb burst. And he was up to some nasty business on the Fascist side of the Spanish Civil War, none of which is mentioned in the mini-series.

Finally, there is Bruno (Robert Downey), Il Duce's favorite son, who cracks up himself and an airplane. (Downey appeared in real life last week as a member of the new cast of *Saturday Night Live*, looking a lot happier.) And there is Vittorio (Gabriel Byrne), the unfavorite son, who specializes in dolefulness. (Byrne you may remember as the feisty explorer himself in the *Christopher Columbus* yawn-maker.) Both these sons, one with a flashy death wish and the other with obvious Oedipal problems, try to be interesting and do not succeed.

The mini-series view of world history domesticates momentous events, cuts them down to the size of our television sets. The Mussolinis at home are no more interesting than any other unhappy family, and yet seeing them at home—with Munich, Greece, Poland, Czechoslovakia, and the Russian front passing by outside their living-room windows, like sandwich boards advertising a higher seriousness—leads us to delude ourselves that we have a grip on secret meanings; Mussolini's love life explains Italian Fascism. We ought to remember our Freud, if not our Marx. Freud thought about the love life of people like Leonardo and Dostoevski, but he knew perfectly well, and said so out loud, that he couldn't explain why the same sorts of love lives

Photograph by Donal Holway.

sometimes produce a genius, sometimes a monster, and sometimes a thumb-sucking anal-retentive who never does anything interesting at all. Domestication tends to trivialize.

William A. "Billy" Graham directed *Mussolini;* Raymond Katz and Bernard Sofronski are the executive producers; Stirling Silliphant wrote all seven hours; I don't know why.

The Creation of the Universe (NOVEMBER 20; 9 P.M.; PBS) is quite wonderful. What might have been an intimidating panel discussion among particle physicists about matter and anti-matter and the big-bang theory of how the cosmos happened to happen turns out instead to dazzle like a laser show at the Hayden Planetarium. See the neutron. Watch a proton decay. Meet a quark. Skinny-dip in the cosmic plasma. Accelerate your Z particles. It all started 15 billion years ago, and we're still looking—after Newton, after Einstein—for an "elegant" explanation, a "unified-field theory" of why matter and energy behave the way they do. Of the universe, Allan Sandage, who discovered quasars, says, "It's cold, it's impersonal, it is the machine that has created you.... Every single atom in your body was once inside a star."

The scientists we listen to—Sandage, the Nobel Prize winners Murray Gell-Mann and Steven Weinberg, the cosmologists John Archibald Wheeler and Stephen Hawking—are remarkably agreeable, almost dreamy as they contemplate white light and black space. I would even call them romantics. The special effects permit us to visualize microcosm and macrocosm. We visit France and Japan and Galileo's Venice and the Palomar's 200-inch reflecting telescope. We hear about Ice Age "glacial erratics" and mastodons in Central Park and DNA molecules and "vacuum genesis" and "fractured symmetries" and "negative gravity" and "primordial gas." We are quoted Plato and Lucretius and Kepler and Copernicus and the Koran: "The universe is as close as the veins in our necks."

All this, and music too. The original musical score for *The Creation of the Universe* is by Brian Eno, who has produced albums by David Bowie and Talking Heads. It haunts and splashes and insinuates and confounds, as if between exploding galaxies. It seems in its eerie modulations to be agreeing with Sandage—"There is no center to the beginning"—and to be asking Sandage's big-bang question: "Why is there something instead of nothing?"

And most agreeable of all is our host, who wrote *The Creation.* Timothy Ferris is a professor of journalism and the philosophy of science at the University of Southern California. He is also, in his parka, with his crewneck sweater, talking about lighthouses and footprints in the sand and quoting Tennyson, with his shock of hair and his aw-shucks grin, a kind of preppy Huck Finn. None of the airs of a Kenneth Clark or a Jacob Bronowski or even a Carl Sagan, the matinee idol of astronomy with whom Ferris wrote a book, attend this boy-next-door-to-the-black-hole-and-the-double-helix. "Even stars live and die," he tells us, matter-of-factly. He is listening through a radio telescope to the "echo" of that ancient "fireball" that started all the melodrama. Like everybody else on his program, he wants to know "what went on in that first instant of time." He expands our universe.

In brief: TOO SOON TO TELL ABOUT THE new *Saturday Night Live* (11:30 P.M.; NBC), on which Madonna was surprisingly engaging as the (oxymoronic) "guest host" and as a comedienne, whereas Simple Minds was a big disappointment. Still, there were jokes and skits about Marilyn Monroe and the Kennedy brothers, Nancy Reagan and AIDS, and that sort of barbaric yawp and vampire bite is exactly what's been missing from the show since Eddie Murphy went away to get rich. ▬

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"...*Sugarbaby* is an unabashed hymn to pleasure, a sweet-tempered, neon-lit fable about a woman satisfying all her senses..."

HEAD OVER HEELS: *Marianne Sagebrecht and Eisi Gulp in Percy Adlon's film.*

AT THE BEGINNING OF THE WEST GERMAN film **Sugarbaby,** a very large woman (you could safely call her a fatty) floats on her back in a swimming pool, alone and motionless, like a giant fish that has expired and risen to the surface. The lighting is odd—a kind of pale, translucent greenishness that covers the water, the walls, and the woman herself. German gloom threatens to engulf us. For a while, one expects from this country of unhappy artists still another exercise in alienation—a neo-Fassbinder bath of green-walled misery, crossed, perhaps, with the harsh tenderness of playwright Franz Xaver Kroetz, whose *Through the Leaves,* produced last season at the Public, was so unrelenting an exposure of the state of an unhappy woman.

The floater, whose name is Marianne (Marianne Sagebrecht), lives alone in an underfurnished apartment, works in a mortuary, and travels about the large (unnamed) city on its sleek modern subways. Stunned with boredom, she stares straight before her; at night, she falls into bed, stuffing herself with cheese and sausages as she watches TV. Dismay gathers in the void; our own boredom bounces off the thick, flat expanses of her face below the dead eyes.

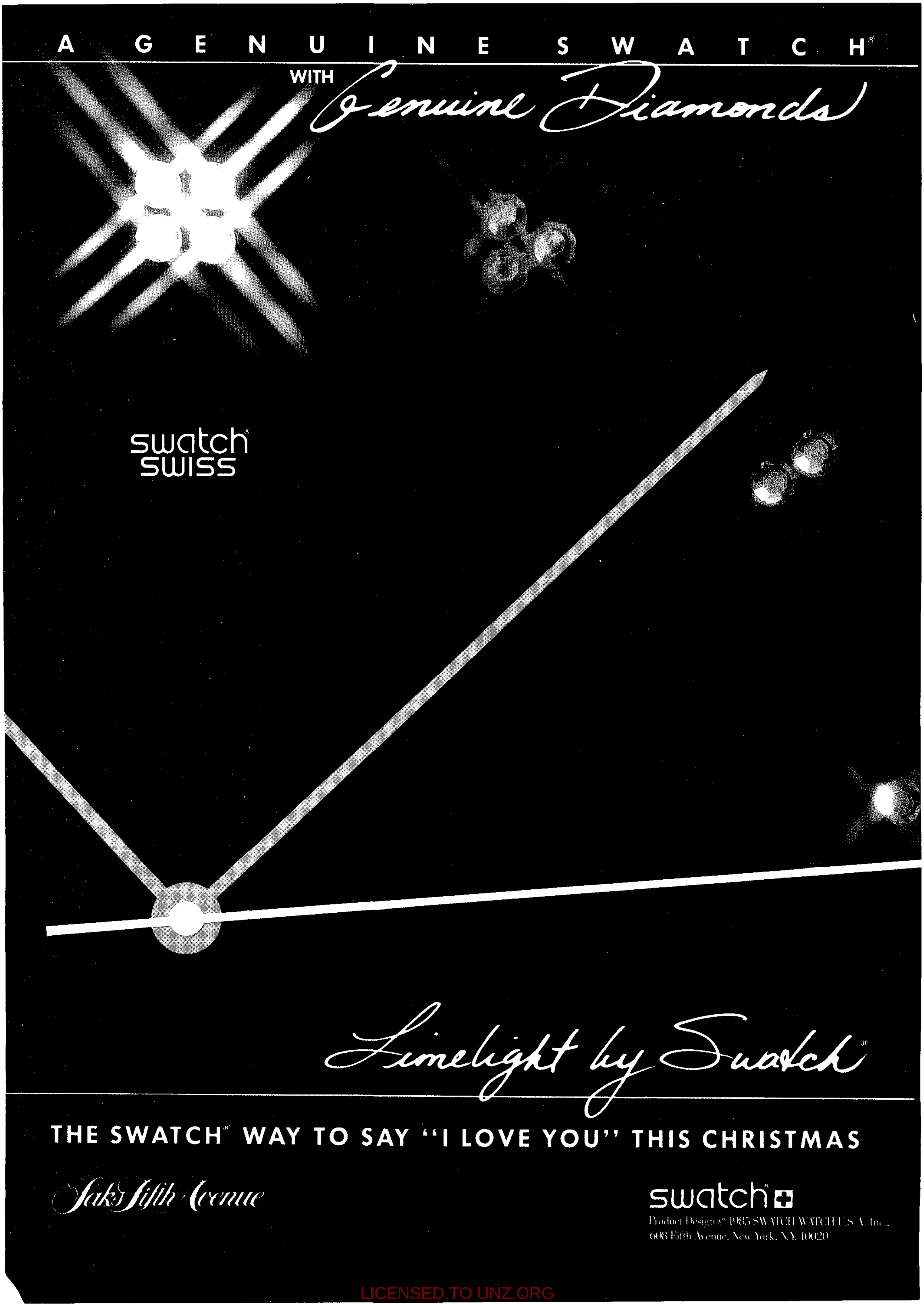
But the writer-director, Percy Adlon, and his talented cinematographer, Johanna Heer, have something else in store for us besides routine humiliations and sorrows. That green light is the tip-off. *Sugarbaby* is lit predominantly in pale greens, pinks, purples, and blues—softened neon colors, the colors of fantasy and pleasure. The movie turns out to be a comic parable about a woman who rouses herself from the dead and satisfies all her senses at once. The hefty Marianne is in fact a heroine, though a very different kind of heroine from the virtuous field-hockey players now filling American movies. Sitting on the subway one day, she hears a pleasant voice announcing the stop. She moves forward to check out the train's driver (Eisi Gulp), and she sees a handsome young man with a mild face and blond hair hanging down to his shoulders. Without much hesitation, she sets out to ensnare him.

Like someone planning a perfect crime, Marianne becomes a detective, a voyeur, and a thief. She gets hold of the driver's schedule, follows him around, and spies on him and his wife, an elegant blonde businesswoman. When the wife goes away, Marianne dresses herself up—a huge but not entirely implausible *femme fatale.* On the platform, at the end of the working day, she confronts the driver—Huber, his name is—holding out a candy bar. Puzzled, he takes the bait, and before long he is standing in her apartment, a living doll.

The joke, of course, is that this good-looking man is utterly acquiescent to the fat woman's designs. No one has ever treated him with such devotional care—certainly not the rail-thin, hard-edged wife who's always shouting at him. In a scene that manages the rare feat of being both erotic and funny, Marianne slowly undresses him, enjoying herself quite a bit along the way—"Sugarbaby," she calls him, as the camera, rapt, sways back and forth in the pink-and-blue light. Eisi Gulp, a circus performer and dancer as well as actor, is lithe and strong, but in this movie he's largely becalmed—still most of the time, even passive, with a sweet, withdrawn seriousness. Marianne Sagebrecht, on the other hand, is volatile and fast. Like Zero Mostel, she turns out to be light on her feet, a walrus with the newly awakened soul of a butterfly.

Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. In turn, he doesn't care that she's fat; the expanse of her flesh becomes a natural part of the endless feast that she serves him. He's infantilized yet still potent—a pliant, pleasing lover for a woman to indulge and spoil. If *Sugarbaby* had been done realistically, it might have been grotesque or squalid. But the lighting scheme and the stylized acting turn the movie into a candied fantasy, a sweet-tempered joke that feels like a woman's daydream (at the performance I attended, women all around me were smiling at the screen). A sexual woman who doesn't conform to the advertising world's anorectic ideals of beauty may be liberated in ways that a female lawyer in a bow tie is not.

Percy Adlon, who was born in Munich in 1935, has made innumerable documentaries and also the feature *Celeste,* a film about Proust's housekeeper, which, by reputation (I missed it when it played here), is charming and surprising. Adlon may have a genius for offbeat subjects. With its abrupt transitions and its obsessed, stripped-down style (the world reduced to a driven woman's view), *Sugarbaby* has the look of an experimental movie. But this is an experiment without the usual austerities of the avant-garde. I like the picture so much because it's as playful as a good pop song—an unabashed hymn to pleasure. In a quiet mo-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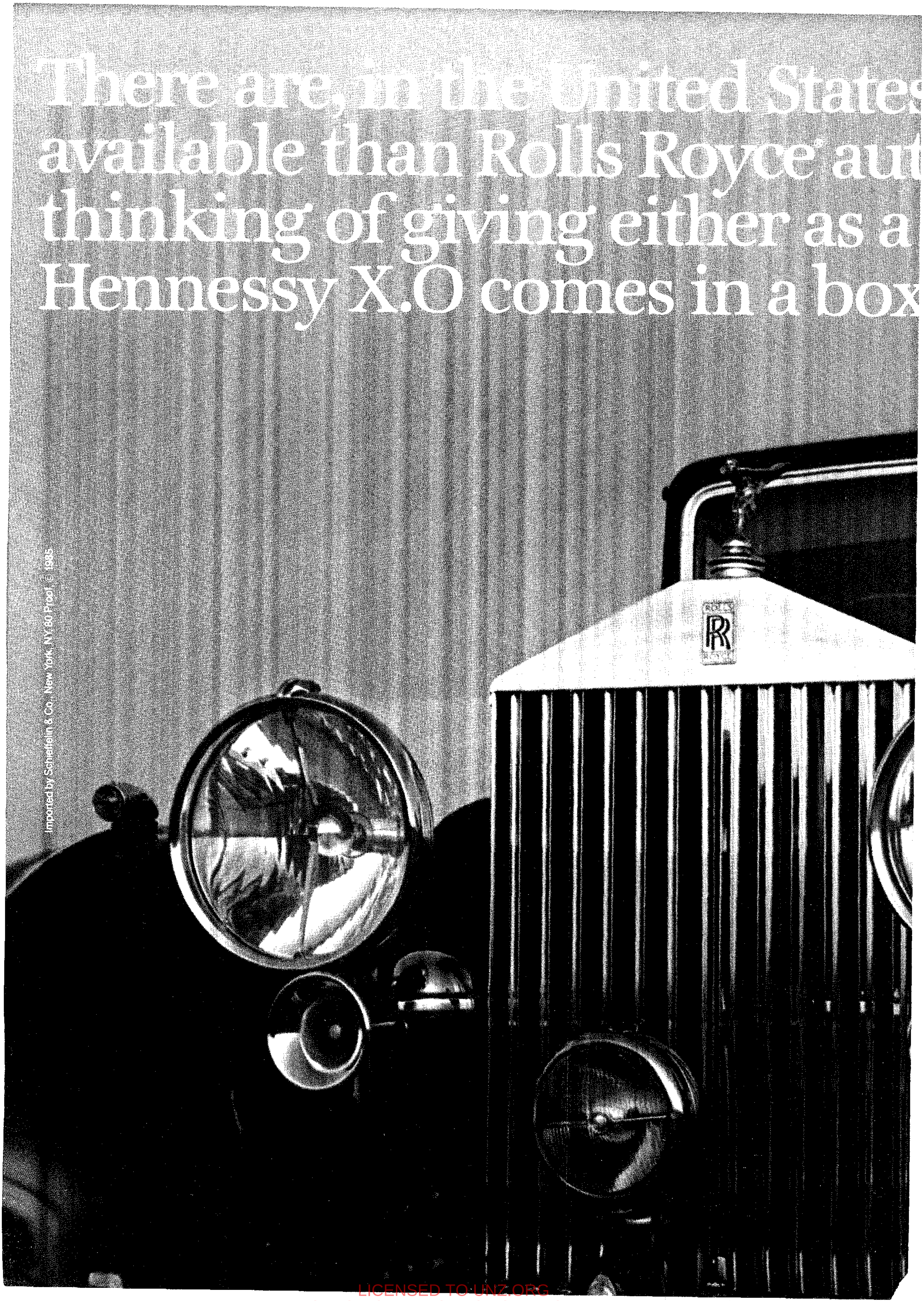
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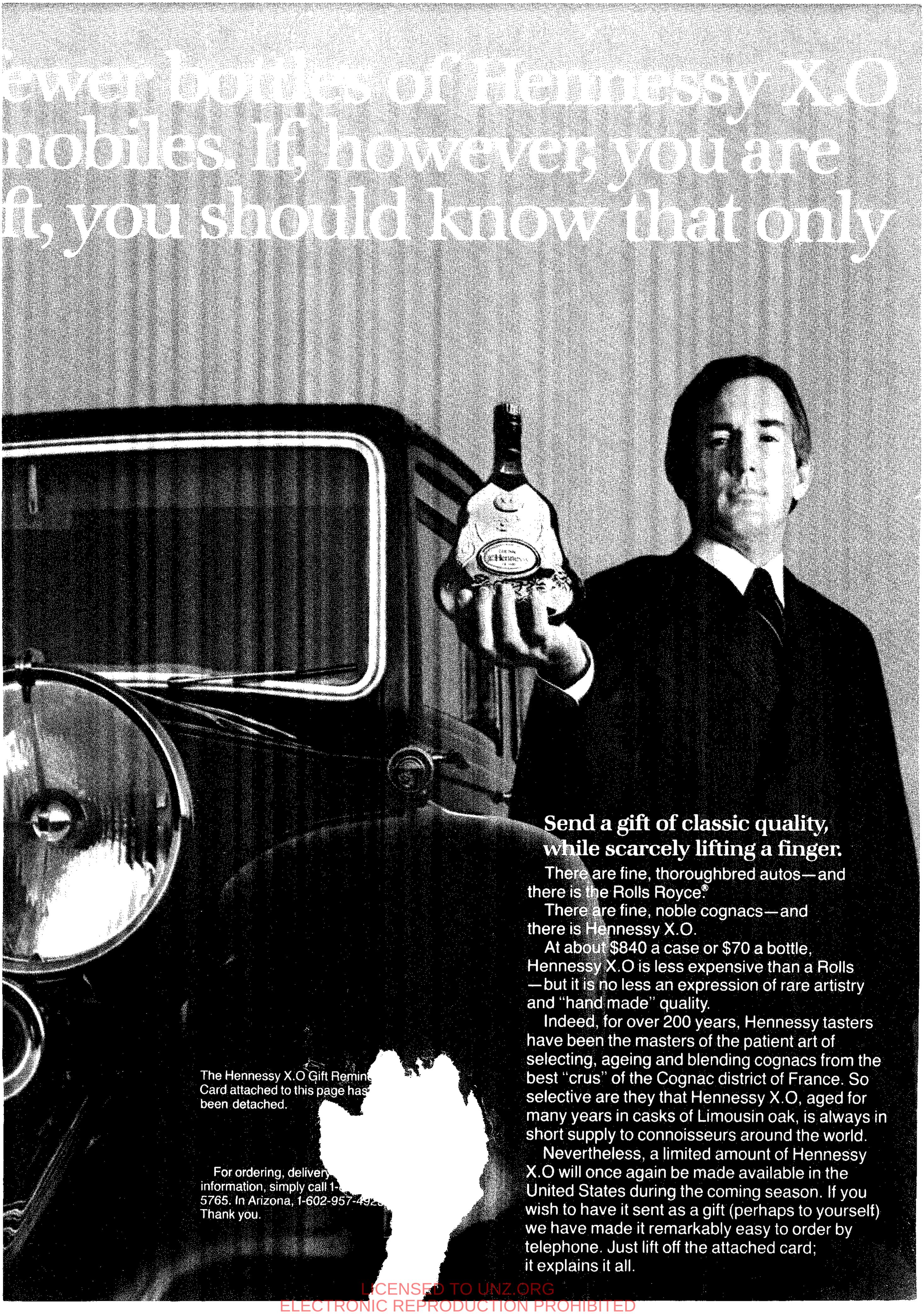
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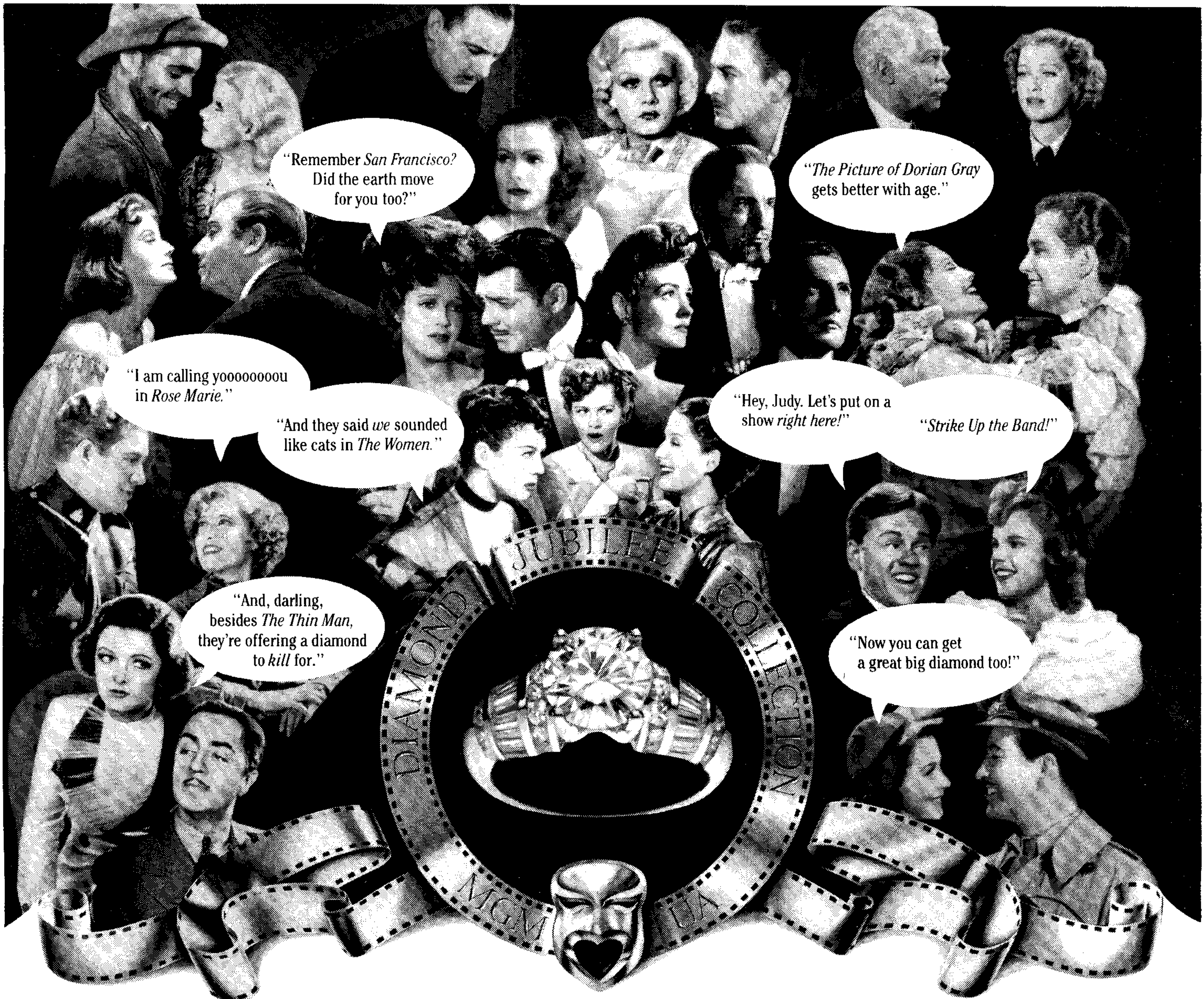
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ment, Marianne gives a long explanation of herself that deepens the character and makes us think of her as even more heroic than we had up to then. But mainly she's a madonna of tenderness—a hungry woman who captures the sweets of life and indulges herself. Not even Jane Brody could work up a frown of disapproval.

ARTHUR PENN'S **Target** IS A SAD CASE. The director of *The Left-Handed Gun, Bonnie and Clyde, Alice's Restaurant,* and *Night Moves* (among other films) has fallen on hard times in recent years and probably needs a hit to get back into the swing of things. *Target,* a spy thriller with an emotional family theme and a series of international settings, may have seemed a promising idea, but the script, a piece of hackwork by Howard Berk and Don Petersen, isn't fresh enough to liberate all of Penn's talents. Penn, as Pauline Kael long ago pointed out, is good at violence, and the chases and shoot-outs in *Target* are done excitingly. Another side of Penn, however—the heavy-souled Freudian, fretting over "relationships"—is also present in *Target,* and that side isn't so amusing. As it turns out, he brings more feeling and moment-by-moment character detail to the hackneyed screenplay than it can bear.

The movie is about a seemingly ordinary middle-aged man (Gene Hackman, the greatest seemingly ordinary actor in American movies) who is held in contempt by his son, a loutish college dropout (Matt Dillon, all too convincing as a dope). When the man's wife (Gayle Hunnicutt) disappears during a trip to Paris, father and son go off to find her. Hackman, it turns out, is a retired CIA agent, and so far from being a dullard, he's actually shrewd, violent, and worldly, an adventurer who even speaks *French.* For a while, we're entertained by Hackman's displays of savoir-faire and prowess and by Matt Dillon's openmouthed disbelief. But then, as the two men begin to work together to spring mom, they have so many arguments, partings, and tearful reconciliations that one grows exasperated.

The wife, it seems, has been kidnapped by foreign agents in order to draw Hackman back to Europe. There are a few wonderful bits of spy-film mystification. A mysterious person, unable to reach Hackman in a crowded railway terminal, grabs a crippled man's violin and plays the Mendelssohn Violin Concerto (code name Mendelssohn, you know). But *Target* is too farfetched and altogether too wet. When emotion comes into the le Carré thrillers, it's oblique and bitter—never this ham-handed American psychological stuff. *Target* is the wrong material for Arthur Penn. In one way, he's too good for it, and in another, he's not good enough.

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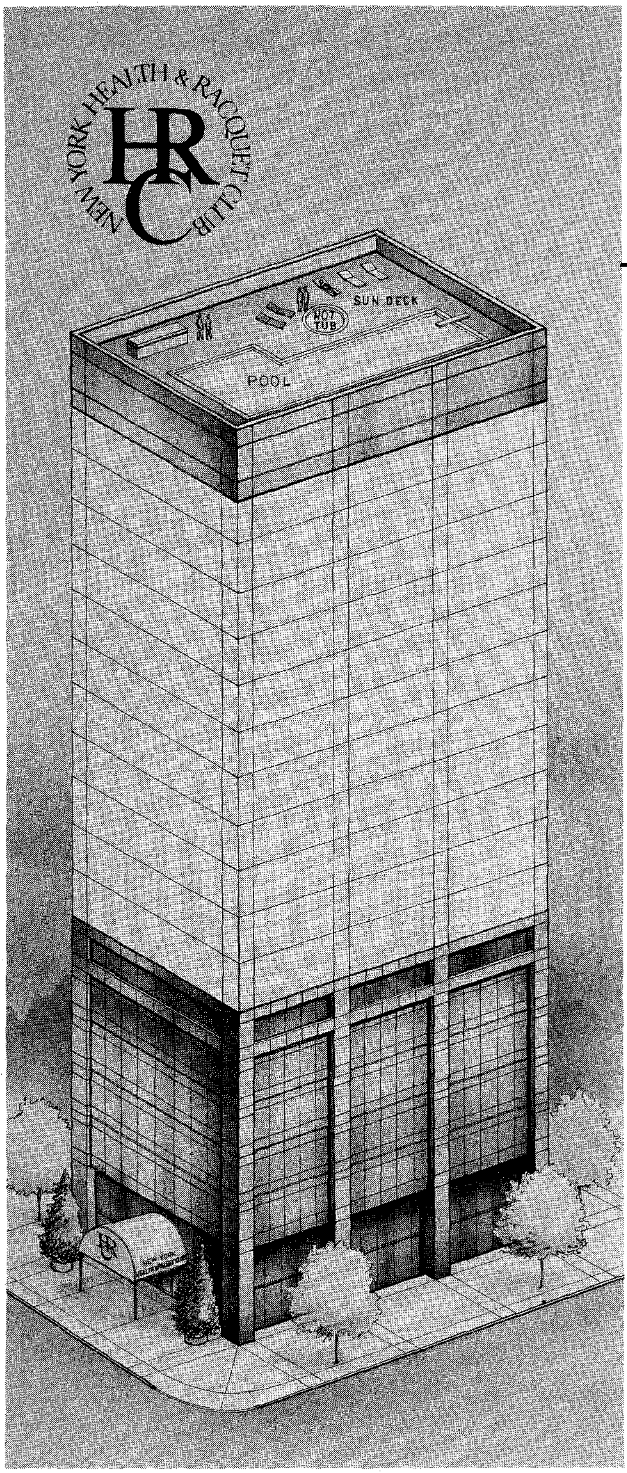
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CD'S TO BANK ON

> "…The *Ring* is probably the biggest sonic challenge the phonograph will ever face; listening to the CD versions has been a jolt…"

A YEAR AGO, I REPORTED ON THE DIlemma of a record-collecting friend who, after 35 years of soul-searching, had finally reconciled himself to the long-playing disc, only to be faced with a new threat: CD. Yes, this suspicious fellow did receive that promised compact-disc player last Christmas, and since then, strange things have happened. His once treasured 78's now gather dust, and an extensive LP collection also lies unplayed. To everyone's amazement, this cautious audiophile's uncritical conversion to CD has been swift, painless, and total.

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FOUR GOLD *RINGS*: *Böhm, Solti, Karajan, Janowski—all on CD.*

Is anyone really surprised? Tiny compact discs almost always inspire love at first hearing—their push-button convenience, brilliant sonic quality, and virtual indestructibility offer enticements that few can resist. According to Tower Records in New York, compact discs now account for more than 40 percent of the store's classical sales, as CD bins continue to encroach on space once reserved for cassettes and LP's. Despite the high price tag (around $16 each), most new CD releases sell out within a few days after they are put on display—some within a few hours. Needless to say, the record industry is ecstatic, even though the companies that were caught unprepared are still struggling to catch up with the demand. Two years ago, such an eager public acceptance of CD was completely unanticipated, and as a result of that bad guess, production of the discs is still pretty much limited to a few factories located in Japan and Germany. That situation will change quickly—new manufacturing facilities are going up everywhere, a sure sign that the LP disc, along with the dinosaur, is fated to become a quaint memento of a bygone era.

This also means that thousands of valuable recorded performances will soon vanish from circulation, very likely never to be seen or heard again. On the other hand, a fair number of phonographic classics will most certainly be reissued and sonically enriched by the new medium. In fact, that process has already begun. A year ago, the record companies had taken only a few tentative steps in this direction, but now Tower's CD shelves are crammed with "historic" recordings. Apparently collectors are more than willing to replace well-worn LP versions of their favorite recordings with carefully remastered CD's, which in most cases offer astonishingly improved sound and, consequently, an even richer musical experience. Take Wagner's *Ring* cycle, probably the biggest sonic challenge the phonograph will ever have to face. Four important complete recordings of this operatic epic have been released since 1958, and all of them have appeared on compact discs within the past few months. Listening to the CD reincarnations of these familiar performances has been a bit of a jolt, and a reassessment of their musical and dramatic content definitely seems in order.

The *Ring* that surprised me most during a revisit on CD was the 1967 Bayreuth edition on Philips conducted by the late Karl Böhm, a recording that struck me as positively repellent when I first heard it ten years ago. Either my Wagnerian expectations have changed or this is a particularly dramatic example of how sensitive compact-disc remastering can extend the dynamic range of a recorded performance, bring it into sharper focus, and flatter its musical strengths. In any case, Böhm's swift-moving, lightweight, orchestrally luminous interpretation, further enhanced by Bayreuth's fabulous acoustics, kept me engrossed from beginning to end. This may also be one of the last Bayreuth *Ring* cycles within recent memory to boast a halfway decent cast: Theo Adam, Wolfgang Windgassen, Régine Crespin, James King, Thomas Stewart, and Gustav Neidlinger among them, and, most especially, Birgit Nilsson as Brünnhilde—vocally just as glorious as on her earlier studio version for London Records, but far more involved and imaginative at Bayreuth.

I also found much more to admire in Marek Janowski's *Ring* after listening to it for the second time on CD. This project, from Eurodisc and imported by RCA, is the newest of the four cycles and the only one to be digitally recorded. The engineering is conservative, but the full panoply of Wagner's orchestra positively blooms in this warm, spacious acoustic environment, and the Dresden Staatskapelle plays magnificently. Janowski never calls attention to himself as he presides over a sensitively proportioned, musically perceptive, and deeply felt performance, one that grows more impressive with each repetition. Considering the dearth of Wagnerian voices these days, Eurodisc has fielded a remarkably successful international cast, including Jessye Norman, Siegfried Jerusalem, René Kollo, Jeannine Altmeyer, Theo Adam, Kurt Moll, Yvonne Minton, Peter Schreier, Siegmund Nimsgern, Lucia Popp, and Matti Salminen.

For most people, the recordings by Georg Solti (London) and Herbert von Karajan (Deutsche Grammophon) still loom as the principal contenders in the recorded *Ring* sweepstakes, even though these famous performances have been available on LP for many years. Without going over all the pros and cons once

Photograph by Donal Holway.

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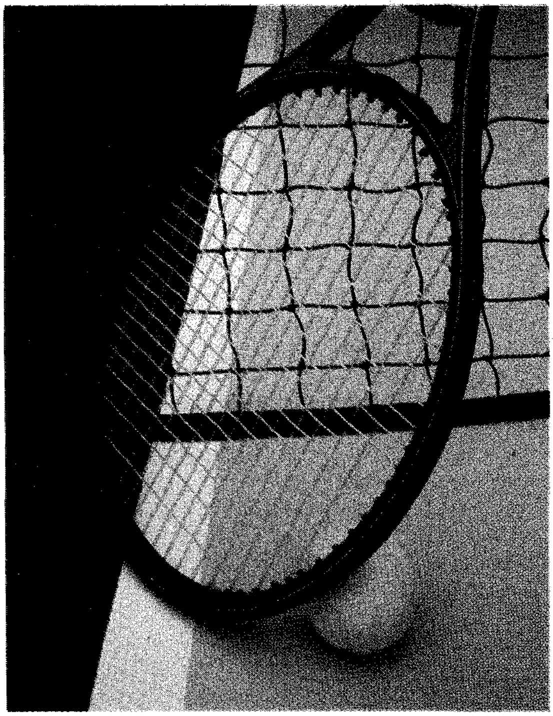

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again, I can assure the fans of each that the essential musical personalities of the two versions are even more vividly pronounced on CD. After many replayings of the Solti *Ring*, I am becoming increasingly impatient with his crude punching-bag approach to the music, but the singers—a Wagnerian Who's Who of the 1960s—are unbeatable, and London has found ways to make the late John Culshaw's original sonic blockbuster sound even more vivid on CD. For suave orchestral playing, Karajan remains unchallenged, and often his surprise casting decisions (Régine Crespin—an intensely moving *Walküre* Brünnhilde) pay off handsomely. But here is one recording where I may end up preferring the warmer, more smoothly mixed and judiciously balanced sound of the vinyl discs to the rather glassy textures and odd instrumental spotlighting of the remastered CD's.

Wagner's *Ring* in triplicate is the major CD reissue from Polygram (which distributes Deutsche Grammophon, London, and Philips), but this conglomerate's other opera sets are also being transferred as rapidly as possible. And why not? In many instances, performances spread over three LP's can now be easily accommodated on two CD's, thereby erasing the price differential between the two formats. CBS has been concentrating on orchestral material, and although I have not heard any of the results, I see that dozens of remixed and remastered CBS CD's have recently materialized, featuring valuable performances from the early days of stereo conducted by Walter, Szell, Bernstein, and Ormandy. Even the smaller independents are dipping into their back catalogues and turning up treasures like Netania Davrath's classic account of Canteloube's *Songs of the Auvergne*, on two Vanguard CD's (K33Y151 and K33Y152). These gorgeous folk arrangements may have been recorded by more-celebrated sopranos, but none has ever quite equaled Davrath's delectable combination of sugar and spice.

Restoring distinguished performances from the past is all very well, but anyone with a brand-new compact-disc player will understandably want to savor its full sonic potential with recordings that demonstrate the latest advances in audio technology. If so, I would suggest almost any CD from Telarc, a label that always seems to put the latest technical developments to the best musical uses, particularly when capturing the instrumental colors of a symphony orchestra. There is quite a list to choose from, so I will only mention the two latest releases: Schubert's Ninth Symphony with Christoph von Dohnányi conducting the Cleveland Orchestra (80110) and Rachmaninoff's Second Symphony with André Previn conducting the Royal Philharmonic

(80113). Aside from the very real musical values of each performance, these recordings are sonic spectaculars in the best possible sense. When one is listening to an orchestral sound so immediate, natural, and beautifully blended, a mundane topic like the mechanical reproduction of music becomes totally irrelevant.

ABOUT HALFWAY THROUGH AMERICAN Music Week earlier this month, it suddenly occurred to me that, in New York at least, business was proceeding more or less as usual. Those with a taste for new music can generally satisfy the craving instantly, since a contemporary-music concert takes place somewhere in town almost every evening, and a special celebration will hardly make much of a quantitative difference. Nor did I detect an unusually celebratory spirit at the pair of concerts I attended, given by two of the city's oldest and most solidly established new-music organizations: the **Group for Contemporary Music,** at the 92nd Street Y, and **the League of Composers—International Society for Contemporary Music,** at Carnegie Recital Hall.

Never mind. I enjoyed both concerts anyway. The Group had assembled a particularly strong program, one intentionally designed to show off the musicians' virtuoso skills, individually and together. David Starobin had the two plums of the evening, pieces written for him last year by Milton Babbitt (*Composition for Guitar*) and Elliott Carter (*Changes for Guitar*). Both these prickly scores brim with musical vitamins, and Starobin plays the notes brilliantly—hear them for yourself on the guitarist's splendid new recital discs, Bridge BDG 2004 (Carter) and BDG 2006 (Babbitt). Also well worth hearing again is Charles Wuorinen's *Archaeopteryx* (1978), for solo bass trombone (David Taylor) accompanied by a clutch of flutes, clarinets, horns, tuba, piano, and percussion. Wuorinen draws fascinating sounds from this unusual combination, which irresistibly suggests a flapping prehistoric bird soaring into flight.

The League's program honored the memory of the influential Copland-Sessions Concerts—a historic new-music series that the two composers sponsored in New York between 1928 and 1931—by including Copland's Quartet for Piano and Strings (1950) and Sessions's Quintet for Strings (1958). The Copland Quartet, of course, also paid tribute to the composer on his eighty-fifth birthday this month, and I'm glad someone remembered to play this pungent, curiously refreshing piece, which is much too seldom performed. One of the continuing pleasures of the League—ISCM concerts (and those by the Group for Contemporary Music, for that matter) is hearing so many superb musicians at work—it sometimes seems that New York's finest are all new-music specialists. ▬

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Books/Rhoda Koenig

TRAVELS WITH CHARLIE

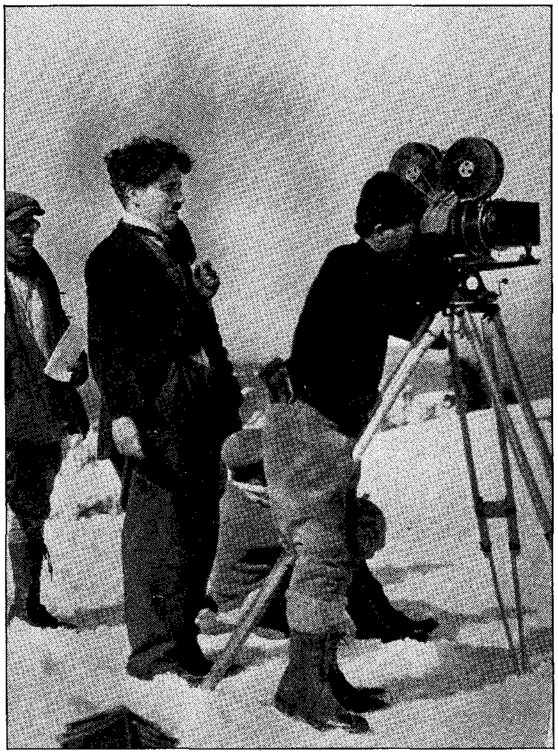
"...Chaplin was the greatest icon of an art that celebrated the poor, a creator of mass hysteria and a victim of it..."

Chaplin: His Life and Art, *by David Robinson. McGraw-Hill; 792 pages; $24.95.*

A TYPICAL AMERICAN SUCCESS STORY (rags to riches to obloquy), Charlie Chaplin's, like so many, began abroad. The word "Dickensian" is thrown around pretty freely to stand for "urban poverty," "mistreated children," "grotesque characters," "Victorian London," and "legal absurdity." In Chaplin's case, they all apply. His childhood, in the nineties, was as brutal as it was brief. The father deserted the family when Charlie was two, and he, his brother, and their mother were often separated and sent to the workhouse; his mother was finally committed to a mental institution. When his father died, the funeral expense was borne by an uncle, who afterward went off to lunch, leaving mother and son to a home with "an empty larder and no immediate prospects of filling it."

After Chaplin became a success, he brought his mother to California, where she spent her last years, but she never quite took in who he was. When she saw him in his "Little Tramp" costume of borrowed rags—the short, tight jacket, the huge shoes and trousers—she would tell him that he needed a new suit. Once, a little girl at lunch innocently pointed out the workhouse tattoo Mrs. Chaplin bore on her arm, and she started grabbing pieces of bread, explaining that she was saving them for her children. The shadow that haunted Chaplin's mad mother hung over him as well. When he was over 40, he would tell a girlfriend that he had "made little boats out of newspaper and sold them on the streets so as not to die of hunger," adding, "If I were one day to lose all my money..."

Chaplin was a hit in his first stage appearance, at five, with " 'E Dunno Where 'E Are," a comic number about a man whose inheritance has propelled him out of his class but not into the next. (The audience laughed even harder when Charlie announced that he would resume singing after picking up the coins they had thrown.) At fourteen he decided to become an actor, and the world that had starved him began throwing money and never stopped. In 1913, a touring company took him to America, where Mack Sennett decided to risk $150 a week on his talents. The next year, 35 Chaplin films were released—not nearly as many as the public screamed for—and his price increased tenfold. In 1916, he signed a contract for $670,000 a year, perhaps the largest salary in the world.



BEHIND THE CAMERA: *Directing* The Gold Rush, *1924.*

David Robinson's account of this extraordinary life is a bit stiffly written, but with facts like these, who needs writing? The stiffness may result from the writer's elbow being clutched at by Chaplin's widow, who opened the family papers to him. Robinson gives us much interesting material on Chaplin's methods of work (he would act out all the parts, for instance, and insist that the other players imitate him: "The mechanics," he said, "induced the emotion"). But he does not make very realistic assessments of the results—he praises even the babyish, bathetic speech at the end of *The Great Dictator* and the unfortunate *A Countess From Hong Kong.* Yet Robinson is not a sycophant. The unpleasant aspects of Chaplin's character, though discreetly presented, are not ignored, and his autobiography is rightly criticized for being snobbish and ungrateful.

Chaplin made his millions by becoming the greatest icon of the first art to celebrate the poor, who made up much of his audience. (Just look at the titles of some of his silent films: *The Tramp, The Immigrant, The Vagabond, A Dog's Life.*) With his comic adventures built around scaring up a meal, clinging to his self-respect, staying alive, his readiness to hook his cane around the bully's ankle, he was the hero of the hardworking classes, whose acclaim often frightened and repelled him. "Isn't it pathetic," he once said, "isn't it awful that these people should hang around me and shout, 'God bless you, Charlie!'... What kind of a filthy world is this—that makes people lead such wretched lives that if anybody makes 'em laugh they want to kneel down and touch his overcoat, as though he was Jesus Christ."

With the coming of sound, Chaplin's pictures lost an important element of their magic. (The flower girl in *City Lights* would have to be deaf as well as blind to believe that the tramp who befriends her is a lord. Yet when *we* don't hear his voice, we can go along with the illusion.) He persisted in making silent movies well into the thirties, then in 1940 brought out *The Great Dictator,* a satire on Hitler, and in 1947, the very uneven and troubling *Monsieur Verdoux.* In the latter, the little man, formerly the victim of capitalism, decides to join it, marrying a succession of rich women and killing them to support his family—murder, M. Verdoux says, is merely the extension of business by other means. It may be imagined how well this went down with a public who were used to comedies that told them the poor and weak just needed to learn how to take a joke.

Chaplin had suffered the philistinism and incomprehension of the public before—his exquisite *A Woman of Paris* in 1923 was shunned and mutilated (censors, depending on the locality, excised scenes that depicted violence, illicit sex, and smoking). In 1945 a jury decided

Photograph: Culver Pictures.

against him in a paternity suit, and he was ordered to support the child until she was 21—although blood tests had proved that he could not be the father! But far worse than this was to come—Chaplin was caught up in the McCarthy madness, and the public that had loved the hysterical excitement of kneeling at his feet now rose to enjoy the excitement of crucifying him. (Robinson includes a summary of the FBI files on Chaplin. Among his crimes: He had befriended a refugee whose brother was a Communist; he had called for a second front during World War II; he had attended a Shostakovich concert.) While he was on his way to London in 1952, his reentry permit was revoked. The last 25 years of his life were spent far from America.

How much did Chaplin invite his own undoing? His private failings were, of course, irrelevant to his public tragedy—the result of a fearful storm of circumstance. But they provide an ironic parallel to it. Robinson quotes a telling sentence from Chaplin's notes at the time of the paternity trial: "When all the world turns against a man he becomes holy." This uncomfortably recalls Chaplin's remark about himself and Jesus: While he rejected the comparison, he did, after all, come up with it. Chaplin's grandiosity, especially in the midst of persecution, was most likely an attempt to stave off the terror of feeling once again like the helpless little boy in the slum. And yet, the more he removed himself from that aspect of his past, the more he insulated himself from the entire world of feeling. When Chaplin deliberately frightened himself in middle age with recollections of his poverty, he may have been infatuated with self-pity, but he was also trying to reach back to the sources of his art.

One story in this book hideously portrays Chaplin's need to simultaneously evoke the tensions of his past and repress them. On a 1931 trip to London, he visited the school for destitute children that he had attended, and entertained the ecstatic boys and girls—the most emotional experience of his life, he later said. He promised to return and bring them presents. But on the appointed day, they waited in vain: Chaplin had decided instead to lunch with Lady Astor. One could say that *Monsieur Verdoux* suffers from this conflict. There can be no more violently pro-working-class slogan than "Kill the rich"; but, even if you agree with Chaplin's premise, you can still be put off by his fastidious, posturing sanctimony. His later films acquired more and more of the tone of the humanitarian who dislikes and mistrusts people. When the public disliked and mistrusted him back, he had to go; as M. Verdoux says, "Numbers sanctify."

Americans are still wary of suspicious foreigners; only a few months ago, the nature writer Farley Mowat was turned

Photos: Tobi Seftel

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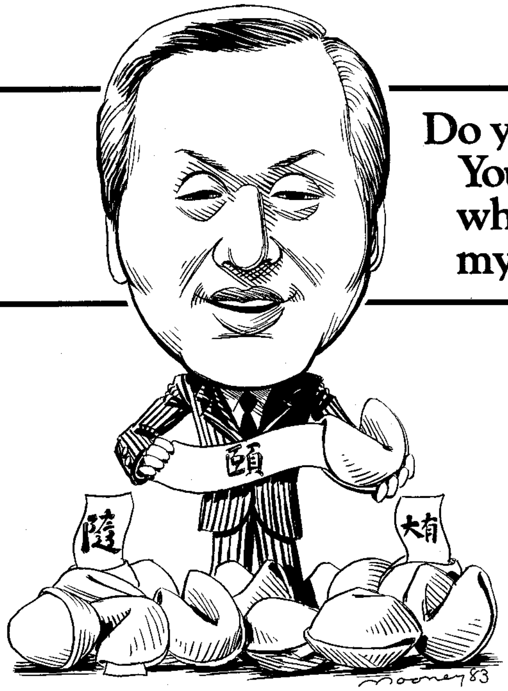

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away at the border for unspecified unfriendly opinions. But it is a long time since our movies celebrated the gallantry, resourcefulness, and wistful hope of the poorest of the poor. If you told New York children today that the best-loved figure in the world was once someone called the Little Tramp, would they believe you? Would they think it likely that a scruffy little figure with no job, no co-op, and one suit of absurd clothes could create so much delight? Being afraid of the answers, I haven't made the experiment, but the questions indicate the distance we've come from the time when Charlie Chaplin first waddled down a long and dusty road in someone else's shoes.

World's Fair, *by E. L. Doctorow. Random House; 288 pages; $17.95.*

FOR LUNCH I LOVED A BAKED POTATO WITH butter and salt and a glass of milk. Or cabbage soup with potatoes in it and sour cream.

I ate lots of junket desserts and lots of eggs and slices of buttered bread and thick soups of chicken stock and beef with potatoes and cabbage and vegetables of all sorts.... I had to eat hot cereal in the morning, Cream of Wheat or oatmeal, even though I preferred Post Toasties or Kix.

I knew the Jell-O was hard, it was cut in cubes; I liked it as it was made at home and I was able to spoon it up while it was still shimmery and easily liquefied between the teeth. That was the way I liked my desserts.

If you are embarking on a study of the dietary preferences of E. L. Doctorow (first name Edgar, like the boy in his book, among several other correspondences in this tight-focus, first-person narrative), you may get more than I did out of *World's Fair.* Not having to consider the author as a prospective dinner guest, I found this account of a Bronx childhood during the Depression stodgy and trite and oppressively dull. There is no plot, merely sketches of Edgar going to the Polo Grounds with his father, going to S. Klein with his mother, playing with his dog, or wetting the bed ("Startled awake by the ammoniated mists, I am roused in one instant from glutinous sleep to grieving awareness"). Edgar experiences some sexual curiosity ("If I had the power to be invisible I would go into the girls' bathroom at P.S. 70"), but the rite of passage here is symbolic. He visits the 1939 World's Fair and, after witnessing some highly suggestive exhibits (Trylon and Perisphere, parachute jump, time capsule lowered into the Immortal Well), buries a time capsule of his own in Claremont Park.

Can there be a reader, from the Piedmont to Peru, who is not by now well up on lower-middle-class Jewish life in the New York of the thirties? Yet, after innumerable novels on the subject, and twenty years in which "trivia" and "nos-

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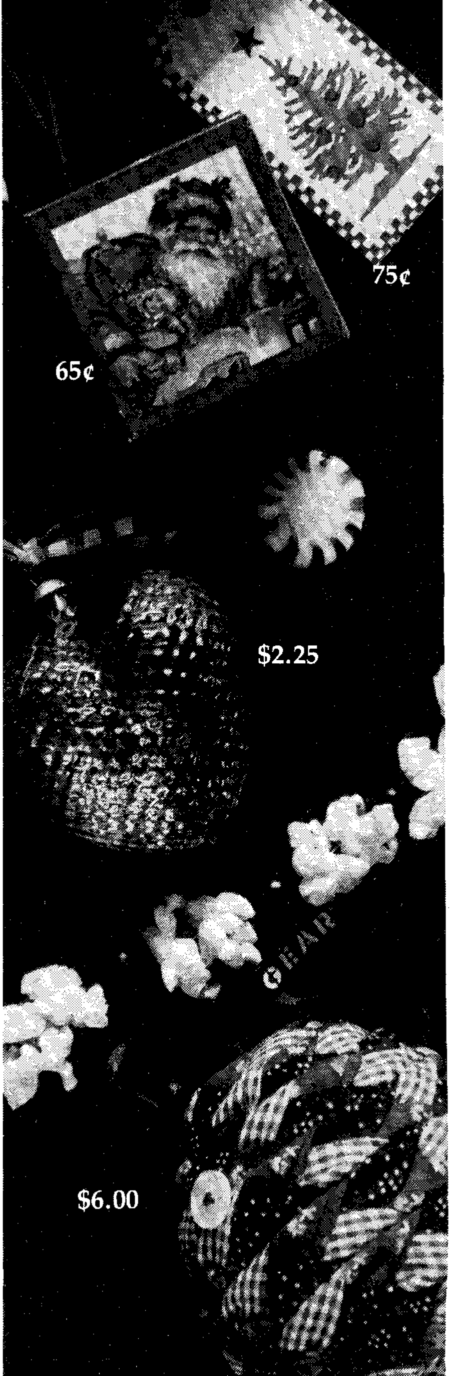

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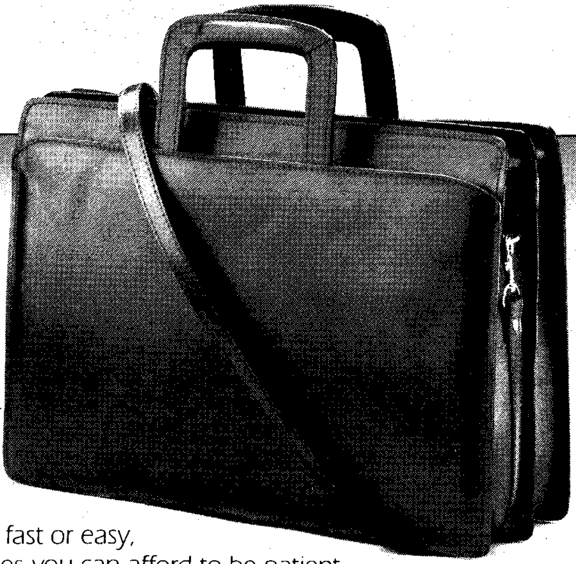
talgia" have been growth industries, Doctorow writes as if the Grand Concourse were virgin territory, explaining social customs and radio programs in unnecessary and uninteresting detail. The peripheral characters, as well, have been heard from many times before—the loving, fretful mother; the jolly, evasive father; the bright, frustrated older brother; the atheist grandfather who (how original! how ironic!) knows the Bible better than his pious wife.

Even these limits and clichés might have been transcended if Doctorow had brought to them some vitality, some enthusiasm. But *World's Fair* seems to be broadcast to us from a great distance (or height). Although the novel is about a little boy, one is constantly aware of the much older man behind the primer prose ("She was very kind. Sometimes she joined us in our games. She would sit on the floor with us, and we three would have a good time") and the prose-poetry ("the raucous unsprung Dionysian in the schoolyard"; "Then we jerked to a stop. And for one moment hung there like pendants from the neck of the night"), who drones on in a complacent, self-absorbed way. This book is so static, so fragmentary and dry, that, before your eyes, the letters seem to turn into lint.

In brief: MUSIC AND CORPSES, THOSE TWO things the Irish produce in abundance, are strewn through Benedict Kiely's lovely and bitter novel **Nothing Happens in Carmincross** (David R. Godine; 279 pages; $16.95). Mervyn Kavanagh, accompanied by an old mistress, is on his way from Dublin to a niece's wedding in an Ulster village, filling the air with love ballads and battle hymns ("Curse and swear, Lord Kildare, Féach will do what Féach will dare, now Fitzwilliam have a care, fallen is your star low. Up with halberd, out with sword, on we go, for by the Lord, Féach McHugh has given the word: Follow me up to Carlow"). But the old songs sound less heroic in the Ireland of the present-day Troubles, with so many "murdering each other for the principle of the thing," and with love and death intertwined in the most slovenly ways: Women masturbate with rubber bullets; rebel girls conceal live bombs under—temporarily—live babies. Kiely's novel is savage in its anger, but it is also ironic and witty, a lament for a broken land where all the songs are merry, and all the wars are fierce.

By Our Contributors

Colette's Japanese Cuisine, *by Colette Rossant. Kodansha International; 184 pages; $15.95.*
One Summer at Grandmother's House, *by Poupa Montaufier; translated from the French by Tobi Tobias. Carolrhoda Books; 29 pages; $12.95.*



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Art/Kay Larson

LE GRAND KAFFEEKLATSCH

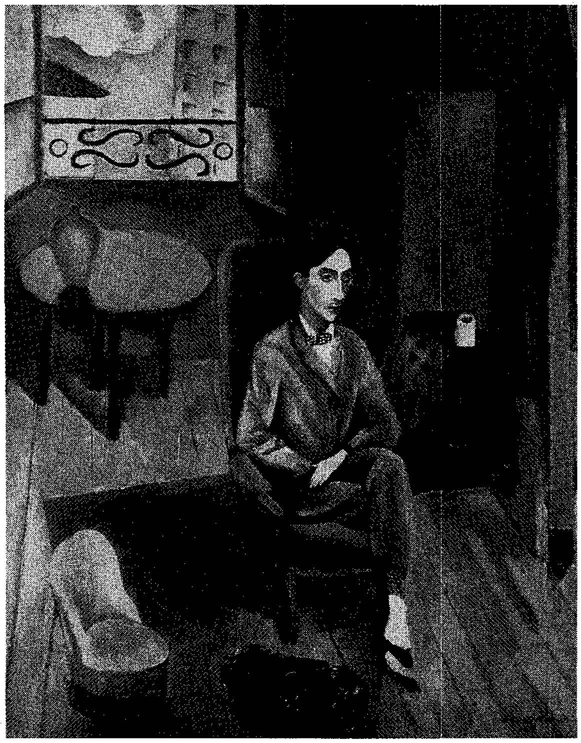
“. . .The Jewish artists in‘The Circle of Montparnasse’are charming; some even rise above the world of café society. . .”

THE ARTISTS’ COMMUNITY IN TURN-OF-the-century Paris is one of those familiar yet vaguely mysterious phenomena known more for what came out of it—Picasso, Braque, Chagall, Lipchitz, Cubism and Surrealism, virtually all of the School of Paris—than for whatever character it might itself have had. There is always some benefit in going back to the original source of such euphoric innovation. Urged on by the Jewish Museum, Kenneth E. Silver, an art historian at New York University’s Institute of Fine Arts, has set out to re-create the interminable café-sitting and party-going of the banquet years, and, simultaneously if less convincingly, their aesthetic urgency. He writes, “Suddenly, at the beginning of the twentieth century, as if a mist had lifted, there were scores of Jewish artists to be seen on all the artistic horizons and nowhere more densely concentrated than in Paris.”

“The Circle of Montparnasse: Jewish Artists in Paris 1905–1945” raises the immediate question, Why only Jewish artists? Why not Spanish, Scandinavian, German? Arrivals from America and Europe kept the Parisian scene in healthy flux while the immigrants themselves tried to lose their old identities and merge with their surroundings. Apollinaire, for instance, was a Pole who changed his name from Wilhelm de Kostrowitzky. The title “School of Paris” is applied typically to artists who drifted into the city from elsewhere, and who borrowed the city’s modernist heritage both to make it their own and to create something new out of it.

The answer, aside from the obvious demographics of the Jewish Museum, is that Jewish artists had just begun to shake off centuries of religious prohibitions against graven images and were preparing for the first time to play a role in mainstream visual culture. Silver doesn’t speculate on the reason for this sudden flowering, but he does note that Paris offered the new arrivals relative freedom from prejudice, allowing them access to the mainstream without penalty. In the lull between the anti-Semitism of the Dreyfus affair (which ended in 1906) and the rise of the Nazis, being Jewish was like being Swedish: value-neutral and therefore liberating.

The newcomers were not just from the *shtetls* and ghettos. Lipchitz came from a banking family in Lithuania; Henri Hayden, from a wealthy Polish merchant family. The Russian Sonia Delaunay convinced her rich uncle and benefactor to send her to Paris, then arranged a marriage of convenience so she could stay. Soutine arrived from Lithuania, and Max Weber (born in Poland) from the United States. Walter Bondy’s father was an industrialist in Budapest; George Kars, whose painting *The Bathers* is deeply in thrall to Cézanne, came from a well-off German family in Prague. Of them all, the only artist who made his Jewishness the prime source of his art was Chagall, son of a poor Russian family from Vitebsk.



PAINTED POET: Jean Cocteau in the Studio, *by Kisling, 1916.*

Collection of Petit Palais Musée, Geneva.

When they arrived in Paris, they headed for the cluster of cafés and restaurants at the intersection of the Boulevard Raspail and the Boulevard du Montparnasse. Here was the Dôme, the Café du Parnasse, La Rotonde, and La Coupole; the Hôtel des Ecoles, where Man Ray and André Breton briefly lived; such studio buildings and artists’ organizations as the Académie Ranson and the Union des Artists Russes; and hot-spot nightclubs like La Jungle, which probably looked as “exotic” as any Lower East Side watering hole gussied up with plastic tropical flora and printed oilcloth table covers. In Silver’s essay, and in others by Arthur A. Cohen, Romy Golan, Billy Klüver, and Julie Martin, the special character of this intersection—its seductive nightlife and its international colony of emigrés, dropouts, and artists—is revived with a vividness that overwhelms the exhibition itself.

“The Circle of Montparnasse” is not exactly overflowing with brilliant pictures. In that, the exhibition genuinely replicates the sense of an artists’ community: Personal flair and sociability counted for more than slavery in the studio, and being an artist was chiefly valuable as a ticket to La Jungle’s inner rooms. Modigliani and Jules Pascin (the one an Italian, the other a Bulgarian, and both Jews) might rule the night world and make art at the same time, but then, they both died young.

The exhibition’s point of view nevertheless has its fascinations. For one thing, it revives artists who would never see the light of day under ordinary circumstances, such as Chana Orloff, a sculptor with a modish 1920s eye and a certain witty Deco-style appeal. Or Henri Hayden, a gifted painter and Cubist sympathizer whose remarkable picture *The Three Musicians* of 1920 strangely predates Picasso’s much more famous version of the same theme from 1921.

The artists in “The Circle of Montparnasse” are more likely to charm than to overwhelm a modern audience. Among the most endearing was Moïse Kisling, a Polish Jew from Cracow, who became, as Silver notes, “one of the most familiar, successful, sought-after, and well-liked artists of Montparnasse,” and the recipient of a Medal of the Legion of Honor in 1933. We learn that seats were reserved for Kisling and his wife, Renée Gros, in all the local haunts, where they would appear wearing matched American cowboy shirts and unmatched socks. Thanks, probably, to this fabulous fashion sense, Kisling never quite lit on a style. In the thin, pseudo-primitive, but fetching pose of a picture like *Jean Cocteau in the Studio,* Kisling settled on charm—as he did, apparently, whenever he couldn't make up his mind.

Were Jews more inclined to play it safe than artists whose access to the mainstream was less precarious? Silver thinks so; he notes that Jewish immigrants had to assimilate an entire cultural heritage in order to dismiss it. But it's also clear that the heritage they headed for was not that of the Salon style, beloved of the Parisian bourgeoisie. The Jewish artists went straight for modernism, which, in its rejection of Western illusionist pieties, must have offered them a kind of freedom they would have immediately felt comfortable with. Some, such as Elie Nadelman and Modigliani, absorbed just enough to put a new twist on old values. Others—Soutine, the rebel son of a poor religious family, and Lipchitz, who escaped a pogrom in Poland—were stubborn enough not to succumb to café-society charm. (1109 Fifth Avenue, at 92nd Street; through February 2.)

"TO ARISE EARLY EACH MORNING AND see your rock looking ancient and gleaming with moistness is most delightful." The praise of Liang Jiutu, a nineteenth-century collector and admirer of rocks, is both whimsical and philosophical. To the Chinese, rocks are cosmic Taoist landscapes—embodiments of energy, or *qi.* Hence the lure of **"Kernels of Energy, Bones of Earth: The Rock in Chinese Art,"** which is jammed into the closet-size gallery of the China Institute. Anyone who has pondered those pockmarked, waterworn stones in the Metropolitan's Chinese Garden—imported from the fabled Lake T'ai, where they have been mined for centuries—has at least sensed the poetic possibilities of a time-chewed rock.

In classical Chinese art, rocks have a place comparable to the nude's in Western painting, writes John Hay, professor at NYU's Institute of Fine Arts, in the catalogue to the show he organized. Each rock—malachite, quartzite, limestone, lapis lazuli—had a personality. A man without a rock had nothing sublime in his soul. Chinese nobles would arrange whole gardens around them. The cult of rocks occasionally proved so gripping that ruling families went bankrupt and their preoccupied peasants fell to usurpers. As another Chinese aficionado wrote, "The purest essence of the energy of the heaven-earth world coalesces into rock.... Within the size of a fist can be assembled the beauty of a thousand cliffs." (125 East 65th Street; through January 26.) ▬

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WESTWARD, HAUTE!

"...The menu at Arizona 206 is 'high and low desert.' Its farfetched matings make you giggle. But the food can be wonderful..."

IN ANOTHER BRIEF INCARNATION, THIS low-slung molded-plaster cave on East 60th Street was an Alpine ski hut, the less-than-adored Stamperl. Not for Joseph Santo such a compromising position. Oral surgeon turned restaurateur (Sign of the Dove, Contrapunto, Yellowfingers), Dr. Santo can read the pulse of this hungry town. He couldn't help noticing that suddenly New Yorkers are happily fixated on Eating American. With the flip of a Navaho rug, a cactus sketch here, a slab of petrified wood there, the Austrian chalet becomes **Arizona 206.** The blue-corn tortilla succeeds the lumpen nockerl, and a whipped-cream obsession surrenders to salsa and the jalapeño.

The menu was dreamed up by a trio of California expatriates—chef Brendan Walsh and his second, Carrie Matthews, both veterans of Jeremiah Tower's Stars in San Francisco, and consultant Clark Wolf, Napa Valley marketing pioneer. They describe the cuisine as "high and low desert, with California, New Mexico, and strongly seasonal influences." It's a Southwest fantasy, what you might get in Arizona if you struck gold and imported a chef who got lost briefly in Lyons and is still a bit high on peyote. Jalapeño chutney and sweet-potato fries. Ravioli in ancho-pepper cream. Grilled salmon on a warm salad of radicchio, papaya, and jicama. The farfetched matings make you giggle. But at its best, the food is wonderful.

Arcadia's celebrated lobster club sandwich has an elegant rival in Arizona's lunchtime warm salad of lobster—each morsel a shimmer of spare poaching—fragrant with avocado, bits of marrow, and creamy herb mayonnaise on toasted peppery brioche. Pizza here is a crunchy corn-flour disk with ham and sun-intensified tomatoes in a melt of cheese. And the kitchen turns out ambrosial fantasy "stews" under unassuming monikers like lobster-corn chowder and venison chile—tenderest nubbins of the sea creature in a corn-and-chayote-studded cream, and grilled chunks of venison in a heady porridge of black beans, corn niblets, raw tomato bits, and sweet simmered cloves of garlic, brilliantly seasoned. At dinner, starters range from $5 to $7, entrées $15 to $18, and lunch tariffs are positively docile, nothing priced over $12.50.

But before storming Arizona, be warned: There are no reservations. The tables are tiny, unbalanced, and close. Not every plastered corner of the cave is comfortable, even with the ease of scattered cushions. The kitchen can be slow, even... very slow. One evening I got the distinct impression that the jalapeños were being grown to order. And the serving staff of young nomads (here today, Hollywood tomorrow) do their best, but it isn't enough to excuse a nervous offhand manner, water that never arrives, wine that takes ten minutes to deliver—wonderful American wines by the glass, some of them so tannic they put starch in your tongue. Still, diners who value fresh good looks and energy as much as competence might be charmed by the enthusiasm. "Oh, that's wonderful," cries the waitress as you announce your choice. "Fabulous. You'll love it." She herself is "really into the squash soup with red-pepper cream." And why not? It's delicious, too, a duo of flavorful purées marbled into a pale pastel swirl.

PRESTO: *A Navaho rug here, a cactus sketch there, and Austrian Stamperl is Arizona 206.*

Pinkish slices of grilled lamb crown a nest of greens studded with artichoke heart and fennel. Coriander-haunted tuna tartare, ringed with a lively salsa—both to be scooped up with circlets of radish and cucumber or toasted croutons—is a concerto of flavor with a peppery hot crescendo. Panfried okra is heaped on sliced tomato that seems miraculously tasty for this time of year, and a small pepper stuffed with goat cheese and more tangy salsa is served with deep-fried chips of salsify that could easily become an addiction.

A California mentality dictates nicely dressed salad on most every plate (rich desert dwellers must fly in their own radicchio). But the vinaigrette that dresses ribbons of radicchio and jicama julienne with papaya definitely complements grilled salmon. Free-range chicken is moist in its peppery crumb coating with sautéed broccoli di rape. And zesty chorizo with sage-butter sauce and crushed tomato is tossed with corn-flour pasta.

The noodles are slightly tough. And for my taste, the salmon could be less cooked. Primitive chewy half-moon ravioli with goat cheese are not recommended even though I love the pepper-tinged cream. Pounded potato with crabmeat and capered, papaya'd sour cream is an unholy alliance that cannot be tolerated intellectually even though it tastes good. Another wild invention—sautéed sweetbreads under a crisp sweet-potato galette with bacon-confetti'd kale—is admirable in its vegetable parts, but the sweetbreads are tasteless.

Photograph by Michael Marks/Camera 5.

At lunch, with the house only spottily full, the service is green but the kitchen is reasonably prompt. After pizza and that ethereal lobster salad (cooked to order, I suspect), my companion and I try just half of a squab (a daily variation on a dish that normally stars quail)—rare, mostly boned, edged with wonderful flavor—poised next to the ubiquitous plop of Arizona's salsa cruda on vinaigrette-slicked field greens. It's a tiny spa-cuisine portion, but only $7.50, and too beautiful to complain about. Sad to say, liver with crisp lardons of pork and caramelized shallots on spinach suffers simply because the meat is not the best.

Starfruit and passion-fruit sorbets are wondrously citric. And there is a chocolate-black-walnut cake, very sweet guava mousse on a flying saucer of a cookie napped with raspberry sauce, and pedestrian sweet-potato pie. Every day, there are wines by the glass—$3.50 to $5.50—selected from a small but appealing, mostly made-in-America list that could use a few less expensive offerings.

Quite frankly, I'm not sure Arizona 206, with its fledgling crew, can survive feverish enthusiasm . . . a relentless wave of foodies demanding perfect lobster chowder and tuna tartare. But if the house steers clear of arrogance and complacency, perhaps there's hope.

Arizona 206, 206 East 60th Street (838-0440). Lunch, Tuesday through Saturday noon to 3 p.m.; dinner, Monday through Saturday 6 to 11 p.m. A.E., C.B., D.C., M.C., V.

IT WASN'T SO LONG AGO THAT I SPENT three months tasting 187 pizzas in the name of professional duty, and for a few minutes I thought I never again wanted to experience the joy of pizza. Happily, in no time my pizzaphilia rekindled and I found myself drawn to **Pizzico.**

Designed by Evelyne Slomon, author of *The Pizza Book*, the menu focuses on old-fashioned pizza in couturier sizes, specialty breads—homemade focaccia and toasted bruschetta—two or three pastas, and a few grilled meats, often arriving with lumpy and delicious family-style mashed potatoes. And Slomon herself is slapping the dough around backstage.

If only the room weren't quite so glamorous. With its plum-upholstery-and-chrome chairs and sophisticated mauve walls, Pizzico may be contemporary Milanese, but here it seems suburban disco, too fussy for the rustic fare. Still, it's sunny in the glass-walled café, cozy in a big back booth, and intoxicating to spread sweet, soft chunks of garlic in olive oil on thick focaccia. Good as the prosciutto-studded pizza with Fontina, Parmesan, and sautéed greens is, it's even better dipped into that potent oil. Clams, parsley, bacon, garlic, and Parmesan make a zesty pizza, too. There is also sweet fennel-sausage pie with mozzarella

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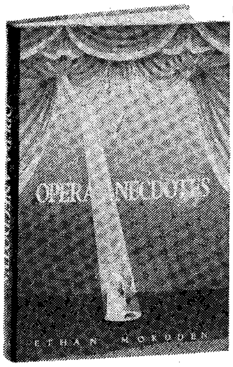
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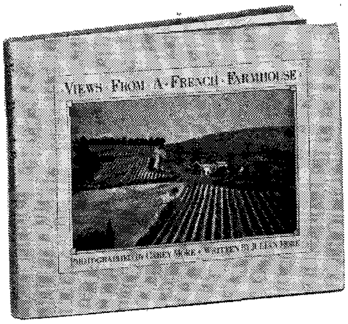
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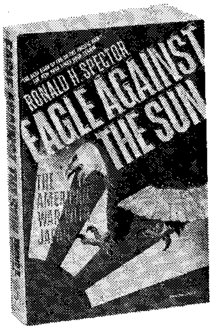
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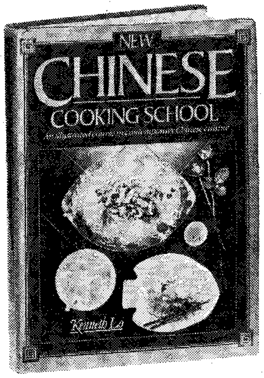
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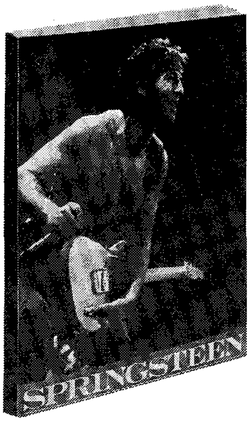

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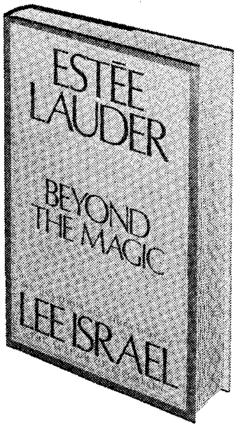

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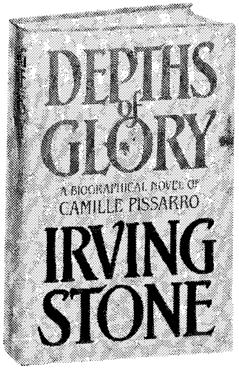

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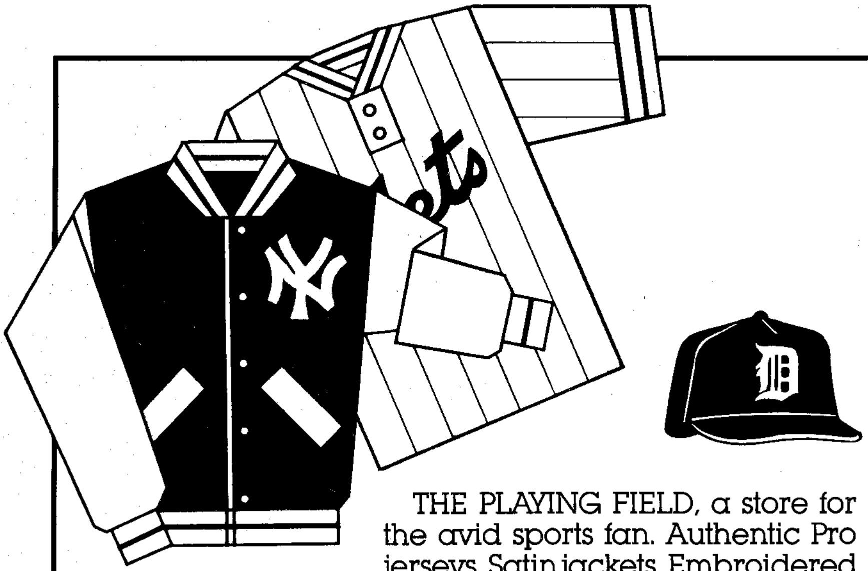

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The pastas and grills are less reliable, alas. Penne with Gorgonzola-enriched cream and ham is lovely, and fusilli tossed with herbs and fried bread cubes in tomato sauce has a certain appeal, but yellow and green tagliatelle are undistinguished in porcini'd bolognese sauce, and linguine with garlic seems timidly garlicked and very oily. One evening, the swordfish is thick and juicy, luscious in its lemon-parsley butter, and the zucchini torta is a stunning, crisply crumbed little "soufflé." On a second outing, the same fish is thin and tastes less than fresh, the torta soggy with an off-taste of spoiled garlic. Best of the grills: juicy lemon-marinated chicken, or lamb with a salty olive pesto (I taste only olive, no hint of basil). Braised ribs are spicy, sausages a bit toughened by the grill.

At lunch, beautiful vegetables float in a wimpy broth as the soup of the day, but a sandwich as simple as soppressata with capers, red onion, and dressed salad greens is superlative, thanks to real tomato taste and spectacularly good bread.

Tarts here are homemade and primitive—super-sweet caramelized sugar pie with strawberries, rich sweetened mascarpone in pastry, berry-studded, too, and a clafouti that truly misses.Chocolate marquis on a puddle of raspberry sauce is smooth and intense. And chocolate cake is dark and moist but without much chocolate flavor. French vanilla, strawberry, and white-chocolate-studded chocolate ice cream from New York Ice make an aristocratic rendition of a combo kids used to call neapolitan.

Pizzico's staff has a nomadic cast, too—they seem to be earning the rent on the way to somewhere else. But for better or worse, personalities are not quite as unfettered as at Arizona.

Pizzico, 1445 First Avenue, at 75th Street (737-3328). Lunch, Monday through Friday noon to 4 p.m.; dinner, Monday through Thursday 6 p.m. to 12:30 a.m., Fridays and Saturdays till 1:30 a.m., Sundays 5 to 11:30 p.m.; brunch, Saturdays and Sundays noon to 4 p.m. A.E., M.C., V. ■

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FROM RICHES TO RATS

"...Osborn's 1934 comedy, *Oliver Oliver,* is harmless and boring. *Hamelin* is an infestation calling for exterminators, not critics..."

HARMLESS IS THE WORD FOR ONE ACT OF Paul Osborn's **Oliver Oliver** (1934). By the second act, you find yourself choking on that much harmlessness; by the third—with harmlessness oozing, dripping, gushing from every pore—you feel as if you had overdosed on porridge. *Oliver Oliver* might have been a television play as TV drama would have been in 1934, if it had existed; instead, it went on the stage and promptly flopped. Why drag it out of its quietus? For the same reason Osborn's *Morning's at Seven* and *Tomorrow's Monday* were recently exhumed: Everyone keeps hoping that under the snows of yesteryear lie wonderful American plays only waiting for a passing grave robber to dig them up and make a fortune. Indeed, though every bit as tedious as the others, *Morning's at Seven* proved a hit: Never underestimate the prevalence of a taste for ashes. But, even more fickle than benighted, general taste soon changes, and off it goes hankering for something else. Sawdust, perhaps.

MANNERS OF COMEDY: *Sternhagen, Clarkson, and Marchand in* Oliver Oliver.

Oliver Oliver (there's no good reason for the repetition, except that any number of things in the play get repeated, although not usually quite so cheek by jowl) concerns twice-divorced and first-time-impoverished Constance Oakshot, a society lady with a place in town and a house in the country (where, on this weekend, we find ourselves), who thinks to restore her failing fortune by marrying off her son, Oliver, to Phyllis Tiverton, her best friend Judith's daughter. Judith is a blasé widow, wealthy and indolent; Phyllis, pretty and conventional, is tacitly in love with Oliver, though that (supposedly) witty, irresponsible, impudent drone is not interested in her. So she has brought along for the weekend Carl Bridgewater, a charmless but ambitious young man, forthrightly eager to marry for money; by Sunday she will give him her—most likely affirmative—answer.

Oliver, too, has a plan for replenishing the family coffers: He has invited Justin Stock, 48, a colossally unpolished jewel of an Ohio multimillionaire who has gone from rags to riches. Justin is a good-natured, overeager bore, who duly falls for Constance—and that is how much I can tell you without putting myself to sleep with this précis. If from this you cannot guess the rest of *Oliver Oliver,* you most certainly deserve to see it. At any rate, it observes the Aristotelian unities of time, place, and inaction.

I have the uncomfortable feeling that Osborn doesn't know a lot about the rich, though he can bore you just as much with the poor he does know. At the Manhattan Theatre Club, he has been further saddled with a highly uneven production that casts performers way overage as Constance, Judith, and Justin, and way under par as the rest. Frances Sternhagen is matchless when her role calls for a cunning blend of dithers and digs, and even though I have seen her do something very like her Constance a good dozen times, I was tickled all over all over again. As Judith, Nancy Marchand does a more obvious shtick than Sternhagen, but does it well enough when the director doesn't push her too hard. He does this relentlessly with Kurt Knudson, a decent actor, who becomes a well-nigh unbearable Justin. As Phyllis, Patricia Clarkson, though not incompetent, is frog-voiced and enormously uncharming; Nicholas Kaledin is a predictable but inoffensive Carl. As Oliver, Timothy Daly starts out calamitously, but gets better; not much better, but just enough—only I wish he wouldn't turn his hands into arthritic butterflies trying for a sophisticated flutter.

Tom Schwinn's set and Richard Nelson's lighting are passable; Albert Wolsky's less-than-period costumes, perfunctory. Vivian Matalon's staging is his usual blend of the effete and the ponderous. Justin Stock seems not only the name of a character in the play, but also its suggested venue. Not a few celebrities have seen themselves become totally forgotten in their time, but Paul Osborn, at 84, may become the first to go that route twice in a lifetime.

AT LEAST OSBORN WRITES SOUND ENGlish and can be mildly amusing; no such good thing—or any other—can be said of **Hamelin,** or "The Rats to Riches Musical," as it is pleased to subtitle itself. With music and lyrics by Richard Jarboe (an anagram of jerboa?) and Harvey Shield, who were assisted by Matthew Wells on the book, this rock version of the tale of the Pied Piper is an infestation calling not for critics but for exterminators. Not since last week's instant failure, *The News,* have I seen a comparable horror, bad to the last dropping and enough to give rats a worse name. Perhaps *Cats* could be turned loose on it to the destruction of both.

This is a schizoid or Serban-inspired (cf. *Figaro*) musical that haplessly combines medieval and modern elements. Although we are in Hamelin in 1284, the

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rats—one male, one female, one seemingly androgynous—are 1985 punkers. The Mayor and his wife are updated medievals, but the Piper actually comes hurtling out of the present, with contemporary mannerisms and attire. The young lovers, Rudolph and Gilda, are somewhat less anachronistic, but only because they are of no particular period. Two of the rats turn into Hamelin children when needed, and the entire cast may don rat or hooded-citizen costumes. The music, mostly rock and scored for two synthesizers and drums, ranges from the dreary to the ghastly, but occasionally rises to the derivative. The lyrics are on the same level, what with "Paradise is in your heart,/ It's been there from the start," or a whole string of adjectival rhymes on *-atic,* only a step up from a slew of rhymes on *-ation,* which may be the lowest.

The book condignly completes the trinity with such repartee as "Don't be stupid!"—"I can't help it," and such epigrams as "You can't keep a good rat down!" Sometimes we get variations on the same line in prose and verse, e.g., "You're as dumb as dirt" and "Don't be dirty, Gertie!" The language spans centuries, as in "Hope ye don't mind" or in the oft-repeated pun "We're doing the deca-dance." I get particularly infuriated by the now widespread solecism "We can have our cake and eat it too"—which anyone could do by sticking the cake in the fridge for a couple of days—when logic demands the reverse, "eat our cake and have it too"—which alone is truly impossible. Well, that and *Hamelin.*

The performances, under Ron Nash's barely routine direction and with Jerry Yoder's rudimentary choreography, are uninspired, even if Scott Fless tries for more as the lead rat, Lech, and Patrick Hamilton, despite a wandering Scottish accent, is a restful Piper until the end, when the would-be cynical show goes sickeningly sentimental and drags everyone further down. As Rudolph, Steven Jacob has no personality and a loud but unlovely voice; as Gilda, Liz Larsen is pleasant of voice and unpleasant of everything else. Are there no more winners among young actresses, or do the directors perversely prefer the losers?

Mark Bridges's costumes look cheap in both senses—in a $300,000 show—and though Steven Rubin's scenery and Rick Belzer's lighting try hard, the result is a bit more desperate than delightful. Thus not only the four walls of Circle in the Square Downtown light up with stars, but the very floor becomes carpeted with them, as if Hamelin were in Alabama. The main producer is Craig Anderson, best remembered for *On Golden Pond,* which is best forgotten. The associate producers are Golden Rose Productions, under which name Michael Goldberg and Joshua Rosenblum, peddlers of rock musicals, smell just as unsweet. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

JEWELRY

THE PRICES ON THE HIGH-FASHION JEWelry at this wholesaler are reduced 20 to 50 percent. Many pieces are one-of-a-kind samples that have appeared in the media. For example: gold-plated-brass collars of leaves, were $95, now $47.50; wood-bead necklaces, were $28, now $14; wood-bead necklaces with gold-plated-brass pendant, were $63, now $50; clip-on or pierced hand-hammered gold-plated-brass earrings, were $31, now $25; brass philodendron-leaf clip-on earrings, were $35, now $28; big pins, were $20–$30, now $16–$24; wood bangle bracelets, were $6, now $2; miscellaneous items, now $2–$15. Checks accepted; no credit cards; all sales final. *Stigi, Ltd., 39 West 38th St., ninth floor (840-1482); Thurs.-Sat. noon-6:30 p.m.; 11/21-23 only.*

HUMMEL

THIS MAIL-ORDER COMPANY DISCOUNTS Hummel plates, bells, and figurines, many made between 1972 and 1979 that have the TMK5 designation. Figurines include: "Accordion Boy," #185, retail $72; here $54; "Apple Tree Boy," #142/1, retail $105, here $84; "Bashful," #377, retail $77.50, here $58.50; "Serenade," #85/0, retail $55, here $41.50. Also, 1975 "Stormy Weather" anniversary plates, retail $225, here $125; 1980 "Spring Dance" anniversary plates, retail $225, here $79. Goebel Collectors' Club Special Editions Nos. 1-4 are available here without redemption cards. Mail or phone only. Add $2 postage for the first item, $1 for each additional item. Checks accepted; no credit cards; returns possible. *The Assemblage, Box 5P, 555 Bronx River Rd., Yonkers, N.Y. 10704 (914-237-6492); daily 9 a.m.–11 p.m.*

FOR MEN

THIS IMPORTER AND WHOLESALER IS OFfering excellent prices on men's suits and overcoats (sizes 36–46 S; 36–50 R, 38–50 L), as well as trousers (sizes 28–52). For example: two-piece wool suits from England, here $115; three-piece wool suits from Hungary and Yugoslavia, here $115; American-made two-piece wool suits (also in sizes 42–48 XL and portly sizes 42–48 S and R), here $125; wool-tweed sport coats and wool-flannel blazers, here $65; pleated (sizes 28–38 only)

DO NOT PHONE. *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, five weeks before the sale.*

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or plain wool-flannel pants, here $25; wool-and-cashmere and raglan-sleeved wool-tweed overcoats from England, here $110–$130. Checks accepted; no credit cards; refunds possible on unaltered merchandise. *W. Weber Co., Inc., 101 Fifth Ave., near 17th St. (255-6630); Fri. and Sat. 10 a.m.–4 p.m.; 11/22 and 23 and 11/29 and 30.*

MADE BY HAND

THESE HAND-KNITTED OR -CROCHETED garments (women's sizes 6/8–18), some one-of-a-kind, are here for close to wholesale prices. For example, from England: wool, lamb's-wool, or silk-and-wool cable-knit sweaters, retail $250, here $90–$125; wool crocheted textured, multicolor pullovers, retail $450, here $175. Also, big-shouldered lamb's-wool-jersey dresses with leather insert, retail $290, here $145; lamb's-wool rib-knit coats, retail $600, here $295. Checks accepted; no credit cards; all sales final. *Gerrard, 25 West 36th St., fourth floor (594-5010); Mon.–Fri. 10 a.m.–6 p.m.; through 11/30 (closed 11/28).*

HOLIDAY CARDS

THE WIDE RANGE OF CARDS HERE ARE discounted 20 percent, and print orders can be processed in a week. Prices quoted are for 100 printed cards with envelopes (printed envelopes, were an additional $9, now $7.20). Subjects include: Botticelli virgin and child, was $54, now $43.20; Currier & Ives folding calendar-card, was $70, now $56; contemporary-primitive nature scene or Santa's computer printout, was $90, now $72; dove, was $170, now $136. Checks accepted; no credit cards; all sales final. *Flair Printing Corp., 8 West 45th St., sixth floor (575-0088); Mon.–Fri. 8:45 a.m.–5:15 p.m.; through 12/20 (closed 11/28 and 29).*

THIS AND THAT

THE LATEST IN POPULAR ACCESSORIES IS on sale here: Western belts with studs and rhinestones, retail $20–$75, here $8–$30; gold or silver metallic belts, retail $20–$60, here $8–$25; chain belts and jewelry, retail $15–$50, here $6–$25; beaded belts, retail $60–$80, here $15; knitted hats and scarves, retail $20–$35, here $5–$10; dressy hats with feathers or veils, retail $40–$120, here $15–$35; berets (some with studs or stones), retail $25–$35, here $12; silk- or wool-challis scarves, retail $30–$75, here $10–$40; costume jewelry, retail $10–$50, here $5–$25. Cash only; all sales final. *Two Blondes, Inc., 7 West 36th St., twelfth floor (239-8560); Mon.–Wed. and Fri. 11 a.m.–5:30 p.m. and Thurs. till 6:30 p.m.; through 11/26.*

OH, NUTS

BROADWAY SMOOTHY'S THANKSGIVING sale includes: colossal pistachios, were $5.80 a lb., now $4.50; colossal roasted cashews, were $6.60 a lb., now $5; deluxe raisin-and-nut mix or California fruit-and-nut mix, was $4 a lb., now $3; natural almonds, were $3.30 a lb., now $2.50; walnuts, were $3.80 a lb., now $3. Also, nut- and candy-filled stocking-stuffers. Cash only. *Broadway Smoothy, 234 Canal St. (966-5120); daily 10:30 a.m.–6 p.m.; through 11/27.*

THRIFTY BUSINESS

THIS THRIFT SHOP BENEFITS THE MENtal Health Association of New York and Bronx Counties, Inc., and is taking 20 percent off its usual prices on clothing donated by stores and manufacturers. Women's clothing (sizes 6–14), from such designers as Liz Claiborne and Calvin Klein, includes: down coats and jackets, wool coats, and rainwear (some with zip-in lining), were $30–$125, now $24–$100; polyester, cotton, or silk blouses (sizes 4–16), were $12–$25, now

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Box and 100's Box Menthol: Less than 0.5 mg. "tar", 0.05 mg. nicotine; Soft Pack, Menthol and 100's Box: 1 mg. "tar", 0.1 mg. nicotine; 100's Soft Pack and 100's Menthol: 5 mg. "tar", 0.4 mg. nicotine; 120's: 7 mg. "tar", 0.6 mg. nicotine av. per cigarette, FTC Report Jan. '85. Slims: 6 mg. "tar", 0.6 mg. nicotine av. per cigarette by FTC method.

$9.60–$20; cotton, wool, cashmere, and wool-blend sweaters, were $8–$60, now $6.40–$48; sequined berets, were $22, now $10. Also, dresses, lingerie, accessories, men's and children's clothing, and more. Cash only; all sales final. *Trishop, 1689 First Ave., near 87th St. (369-2410); Tues.–Sat. 9:30 a.m.–4:15 p.m.; while stock lasts (closed 11/28).*

FIX UP

FURNITURE REFINISHING, RESTORATION, and reupholstering are reduced here 10 to 25 percent. Estimates, were $40 in Manhattan and $50 within 50 miles of the city, now free and $25, respectively (fee deducted from cost of job). A few examples: Georgian-style piecrust table with tripod base, restored from painted finish to original high-gloss mahogany, was $245, now $200; oak double armoire, stripped, bleached, pickled pink inside and out, and restructured with birch shelving, was $1,100, now $850; overstuffed Victorian channel-back chair, reupholstered with new springs and cushion, and the mahogany refinished, was $450, now $375. Pickup and delivery additional. Estimates on Wednesdays by appointment only. Fifty percent deposit (checks accepted) upon pickup; cash or certified check only, upon delivery. *Quality Restorers (665-5111); Tues.–Sat. 10 a.m.–4:30 p.m.; through 12/21 (closed 11/28).*

FROM THE MUSEUM

THE MUSEUM STORE OF THE NEW-YORK Historical Society is having a sale, with a selection of books at 50–75 percent off original prices; postcards of American paintings at 5 cents each; exhibition posters, such as "Heraldry" and "Centuries of Childhood," and prints, were $5–$20, now $1 each; notecards (no greeting), were 50 cents–$1 each, now 25–50 cents; mounted and unmounted black-and-white photos of nineteenth-century New York, were $20–$50, now $5–$20 each. Checks accepted; no credit cards; all sales final. *The New-York Historical Society, 170 Central Park West, at 77th St. (873-3400); Tues.–Fri. 11 a.m.–5 p.m., Sat. 10 a.m.–5 p.m., and Sun. 1–5 p.m.; 11/23–12/1 (closed 11/28).*

FRAGRANCES AND MORE

FRAGRANCES, COSMETICS, HAIRBRUSHES, jewelry, and more are here as bonuses or are on sale. For example: free 1.6-oz. bottle of Cartier Santos toilet water for men or women ($75 value) with purchase of any women's Cartier toilet water or perfume; free travel case of Stendahl skin-care products with $50 Stendahl purchase; free cosmetics brush with Pia Jabé eye or lip pencil; free makeover consultation and translucent-pressed-powder compact with $25 cosmetics purchase; 1⅓-oz. bottle of Arpege perfume, was $150, now $75; ¼-oz. bottle of Norell perfume, was $55, now $33. Diane Von Furstenberg makeup, now 50 percent off; Pupa makeup kits and Mason Pearson brushes, now 30 percent off; costume jewelry, now 20 percent off; and more. A.E., M.C., V., checks accepted; exchanges possible. *Cosmetics Plus, 275 Seventh Ave., at 26th St.; 518 Fifth Ave., near 44th St.; 570 Lexington Ave., at 51st St.; 515 Madison Ave., near 53rd St.; 666 Fifth Ave., at 53rd St.; Mon.–Sat. 8 a.m.–7 p.m.; through 12/13 (closed 11/28).*

SHIRTS

ACORN'S BEAUTIFUL COTTON MEN'S SHIRTS, in sizes S–XL (sport shirts) and 14½–16½/33–35 (dress shirts), are at this warehouse sale: flannel, twill, and corduroy sport shirts, as well as some dress shirts, retail $45–$70, here $16.50–$22. Checks accepted; no credit cards; all sales final. *Acorn, 920 Broadway, near 21st St., Room 601 (677-4520); Mon.–Fri. 9 a.m.–6 p.m.; through 11/22.* ▬

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A Complete Entertainment Guide for Seven Days Beginning

NOVEMBER 20

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THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. FILM FORUM—Watts St. at Sixth Ave. 431-1590. #1—Thru Nov. 26: *Choosing Children; Breaking Silence.* #2—*Buddies.*

2. THALIA SOHO—Vandam St. at Sixth Ave. 675-0498. Program unavailable.

4. BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl. 674-2560. #1—*28 Up.* #2—*Louie Bluie.*

5. WAVERLY—Sixth Ave. at W. 3rd St. 929-8037. #1—Thru Nov. 21: *El Diputado.* Opening Nov. 22: *Gringo.* #2—*Mixed Blood.*

6. 8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave. 674-6515. *Bring On the Night.*

8. THEATRE 80—St. Mark's Pl. E. of Second Ave. 254-7400. Nov. 20: *Life With Father; Our Town.* Nov. 21: *True Confession; We're Not Dressing.* Nov. 22–23: *The Philadelphia Story; Bringing Up Baby.* Nov. 24: *And Then There Were None; Dead of Night.* Nov. 25: *October; Potemkin.* Nov. 26: *Odd Man Out; Outcast of the Islands.*

9. CINEMA VILLAGE—12th St. E. of Fifth Ave. 924-3363. Nov. 20–21: *The Bicycle Thief; The Miracle.* Nov. 22–23: *Annie Hall; Manhattan.* Nov. 24: *Around the World in 80 Days.* Nov. 25–26: *Tim; Mrs. Soffel.*

10. RKO ART GREENWICH—Greenwich Ave. at 12th St. 929-3350. #1—*Kiss of the Spider Woman.* #2—*Plenty.*

11. QUAD CINEMA—13th St. W. of Fifth Ave. 255-8800. #1—*Dance With a Stranger.* #2—*Agnes of God.* #3—Thru Nov. 21: *La Chèvre.* Opening Nov. 22: *King Solomon's Mines.* #4—Thru Nov. 21: *Crossover Dreams.* Beg. Nov. 22: *When Father Was Away on Business.*

14th–41st Streets

20. 23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave. 989-0060. #1—*Once Bitten.* #2—*Sweet Dreams.* #3—*Jagged Edge.*

21. GRAMERCY—23rd St. W. of Lexington Ave. 475-1660. *After Hours.*

22. BAY CINEMA—Second Ave. nr. 32nd St. 679-0160. *Agnes of God.*

23. MURRAY HILL—34th St. W. of Third Ave. 685-7652. *Target.*

24. 34TH STREET EAST—34th St. W. of Second Ave. 683-0255. *Jagged Edge.*

25. LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave. 532-5544. #1—*That Was Then . . . This Is Now.* #2—Thru Nov. 21: *Transylvania 6-5000.* Opening Nov. 22: *Fever Pitch.* #3—*To Live and Die in L.A.*

42nd–60th Streets

30. RKO NATIONAL TWIN—B'way nr. 44th St. 869-0950. #1—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Opening Nov. 22: *Bad Medicine.* #2—*A Nightmare on Elm Street, Part 2.*

31. LOEWS ASTOR PLAZA—44 St. at B'way. 869-8340. *To Live and Die in L.A.*

32. LOEWS STATE—B'way nr. 45th St. 575-5060. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.*

33. CRITERION CENTER—B'way nr. 45th St. 354-0900. #1—*Target.* #2—*Commando.* #3—*Remo Williams: The Adventure Begins . . . .* #4—*After Hours.* #5—*Rainbow Brite and the Star Stealer.* #6—*Basket Case.*

34. EMBASSY 1—B'way nr. 46th St. 757-2408. Thru Nov. 21: *Jagged Edge.* Opening Nov. 22: *One Magic Christmas.*

35. MOVIELAND—B'way nr. 47th St. 757-8320. *Back to the Future.*

36. EMBASSY 2—B'way nr. 47th St. 730-7262. Thru Nov. 21: *Re-animator.* Beg. Nov. 22: *Agnes of God.* **EMBASSY 3**—*Silver Bullet.* **EMBASSY 4**—*Sweet Dreams.*

37. RKO WARNER TWIN—B'way nr. 47th St. 315-8425. #1 & #2—*Krush Groove.*

39. EMBASSY 49TH STREET—49th St. E. of Seventh Ave. 757-7003. *The Coca-Cola Kid.* Theater closed Nov. 20 & 26.

40. UNITED ARTISTS TWIN—B'way nr. 49th St. 247-1633. #1—*Once Bitten.* #2—*Death Wish 3.*

41. GUILD 50TH STREET—50th St. bet. Fifth Ave. and Ave. of the Americas. 757-2406. Thru Nov. 21: *Agnes of God.* Opening Nov. 22: *One Magic Christmas.*

43. ZIEGFELD—54th St. W. of Sixth Ave. 765-7600. Opening Nov. 22: *White Nights.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Back to the Future.*

45. CARNEGIE HALL CINEMA—Seventh Ave. nr. 56th St. 757-2131. Thru Nov. 20: Alberto Sordi, Maestro of Italian Comedy. See **Museums, Societies, Etc.** for details. Beg. Nov. 22: *Almonds and Raisins: A History of the Yiddish Cinema; The Golden Age of Second Avenue.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *Target.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. *Hail Mary.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. Thru Nov. 25: *Colonel Redl.* Opening Nov. 26: *The Gig.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Bring On the Night.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. Thru Nov. 21: *The Doctor and the Devils.* Opening Nov. 22: *Bad Medicine.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *When Father Was Away on Business.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *The Official Story.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*After Hours.* #2—*Death Wish 3.*

55. BARONET—Third Ave. at 59th St. 355-1663. *Agnes of God.* **CORONET**—*Jagged Edge.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *Plenty.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Eleni.* **CINEMA II**—753-0774. *Subway.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Once Bitten.* #2—832-2720. *Sweet Dreams.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Twice in a Lifetime.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Opening Nov. 22: *Fever Pitch.* #2—*That Was Then . . . This Is Now.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *The Gods Must Be Crazy.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Macaroni.*

65. UA EAST—First Ave. at 85th St. 249-5100. Thru Nov. 21: *Death Wish 3.* Opening Nov. 22 (tent.): *One Magic Christmas.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Opening Nov. 22: *Bad Medicine.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*To Live and Die in L.A.* #2—*Transylvania 6-5000.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—*Once Bitten.* #2—*Krush Groove.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. Thru Nov. 21: *Compromising Positions.* Opening Nov. 22: *Fever Pitch.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kiss of the Spider Woman.* #2—*Sugarbaby.* #3—*Dance With a Stranger.*

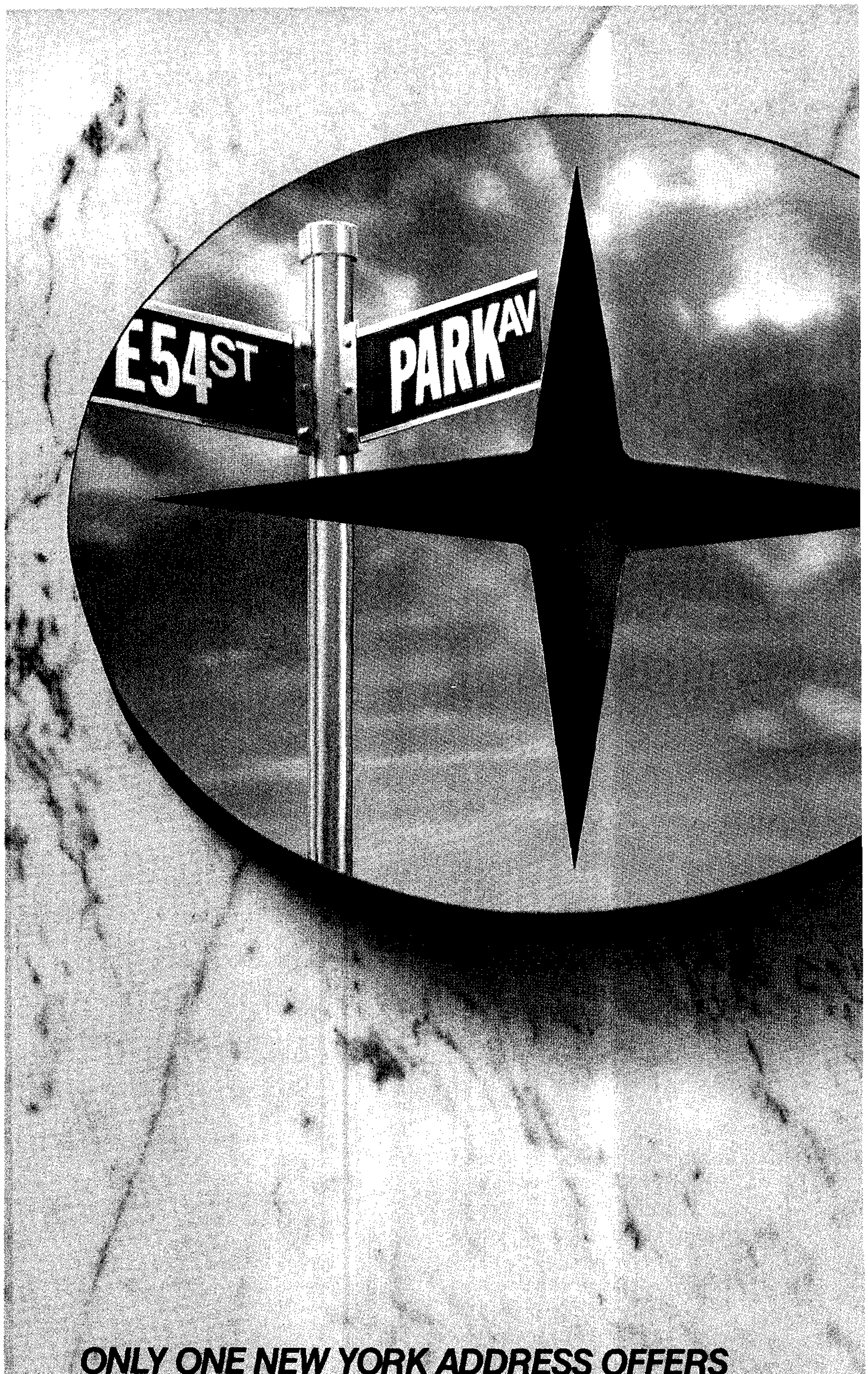
82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Part One. #2—*Shoah:* Part Two.

83. REGENCY—B'way nr. 67th St. 724-3700. Screen Teams. Nov. 19–20: *The Mask of Dimitrios; Three Strangers; The Scarlet Pumpernickel.* Nov. 21–23: *Pat and Mike; Adam's Rib; Chip 'n' Dale.* Nov. 24–25: *Penny Serenade; The Awful Truth.* Nov. 26–27: *Babes in Arms; Strike Up the Band.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*Rasputin.* #2—*Sotto, Sotto.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Opening Nov. 22: *Fever Pitch.* #2—*To Live and Die in L.A.* #3—*Transylvania 6-5000.* #4—*Target.* #5—*After Hours.* #6—*That Was Then . . . This Is Now.*

86. THALIA—95th St. W. of B'way. 222-3370. Nov. 20: Brit Marathon III: *Day Will Dawn; Elizabeth of Ladymead; Bank Holiday; Three Weird Sisters; Went the Day Well?; The Inheritance.* Nov. 21: Brit Marathon IV: *The Demi-Paradise; Millions Like Us; The Winslow Boy; Pimpernel Smith; Thunder in the City.* Nov. 22–23: *The*



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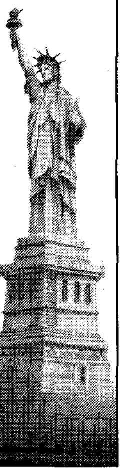

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Beach Boys: An American Band; The Compleat Beatles. Nov. 24: *The Lovers; Eva.* Nov. 25: *Smash-Up; Tulsa; Jack London.* Nov. 26: *Nighthawks* (1979); *Victim.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Thru Nov. 21: *Aguirre, the Wrath of God.* Nov. 22–Jan. 30, 1986: 50 Years of Japanese Cinema. Nov. 22–24: *Tokyo Story; Rashomon.* Nov. 25–26: *The Life of Oharu; Princess Yang Kwei Fei.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—*Krush Groove.* #2—*Once Bitten.* #3—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #4—Thru Nov. 21: *Transylvania 6-5000.* Opening Nov. 22: *King Solomon's Mines.*

MUSEUMS, SOCIETIES, ETC.

ALBERTO SORDI, MAESTRO OF ITALIAN COMEDY—Carnegie Hall Cinema, Seventh Ave. nr. 56th St. 757-2131. Adm. $5 (double feature). Italian comedies starring Alberto Sordi. Nov. 20 at 2, 6 & 10: *Un Americano a Roma* (1954) by Sordi; at 4 & 8: *Un Italiano in America* (1967) by Sordi, co-starring Vittorio de Sica.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West.496-0900. **Naturemax Theater:** *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.–3:30, Wed., Fri.–Sun. at 4:30: adm. $3; senior citizens and children $1.50. Double features Fri.–Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly:* adm. $4.50; senior citizens and children $3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, thru Dec. 14, Fri–Sat., 6:30–7:30: *TV Stripes on Tree Stumps*, a video installation by Buky Schwartz. Visual Music: Nov. 22 at 7:30: Composer Benny Powell and video artist Celia Shapiro; Nov. 23 at 7:30: Composer Eric Ross and video artist Mary Ross.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Films From Korea. Nov. 22 at 8: *Mandala* (South Korea, 1981) by Lim Kwon-taek.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Adm. $2.50; senior citizens $1; free popcorn. Nov. 20 at 7:30: *Stairway to Heaven* (Great Britain, 1958) by Michael Powell and Emeric Pressburger.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free. Nov. 21 at 8 (benefit; adm. $6; reservations advised): *Ghost Sisters* by Adam Brooks. Nov. 22 at 8: Films by Rebecca Abbott; Abbott present. Nov. 23 at 8: *Les Dames du Bois de Boulogne* (France, 1945) by Robert Bresson, and *Nathalie Granger* (France, 1972) by Marguerite Duras. Nov. 24 at 8: Kollage Kino: *Runaway* (1970) and *Colorfilm* (1972) by Standish D. Lawder, *Money* (1984) by Henry Hills, *Bedtime Story* (1981) by Esther Shatavsky, *Ismism* (1980) by Manuel DeLanda, *Covert Action* (1984) by Abigail Child, *Fluke* (1985) by Emily Breer, and *Little Red Riding Hood* (1974) by Red Grooms.

FOUR DECADES OF FILIPINO FILMS—Hunter College Auditorium, 69th St. bet. Lexington and Park Aves. 925-8685 (Asian CineVision). Adm. $4; $6 for two films; $10 for four. Nov. 22 at 8: *Blessings of the Land* (Philippines, 1959) by Manuel Silos. Nov. 23 at 5:30: *Portrait of the Artist as Filipino* (Philippines, 1966) by Lamberto Avellana; 7:30: *Speck in the Water* (Philippines, 1976) by Ishmael Bernal. Nov. 24 at 2 (free; **Room 511, H.C. West, 68th St. and Lexington Ave.**): *Philippine Cinema* (Great Britain, 1982) by Tony Rayns, and panel discussion; 5:30: *Moral* (Philippines, 1982) by Marilou Diaz-Abaya.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Nov. 20 at 1, 3:15, 6 & 8:30: *Weekend* (France, 1968) by Jean-Luc Godard.

GUILD HALL—158 Main St., East Hampton, N.Y. 516-324-4050. Adm. $4; members $3.50. Nov. 23 at 8: *The Entertainer* (Great Britian, 1960) by Tony Richardson, with Laurence Olivier.

HOSTOS COMMUNITY COLLEGE—Room B513, 500 Grand Concourse at 149th St., Bronx. 960-1008, -1009. Free. Nov. 26 at 2 & 5:30: *The Promised Land* (Chile, 1973) by Miguel Littin.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Jan. 5, 1986: Tue., 12 noon–8, Wed.–Fri., 12 noon–5, Sat.–Sun., 11 a.m.–6, hourly on the hour;

Video-Feature: *Elephant Games* (1985) and *Flying Morning Glory (on Fire)* (1985) by Skip Blumberg.

JAPAN SOCIETY—333 E. 47th St. 752-3015. Adm. $5; members $3. Tora-san Returns: Nov. 22 at 7:30: *Tora-san Meets His Lordship* (Japan, 1977) by Yoji Yamada, with Torajiro Kuruma. Spectacular Samurai: Nov. 23 at 2: *Kagemusha* (Japan, 1980) by Akira Kurosawa.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. Free with museum adm. National Jewish Archive of Broadcasting. Nov. 24 at 1:30: *The World of Sholom Aleichem* (PBS, 1959).

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Nov. 24 at 1: *Nick* (1957) by Jean-Paul Guibert, *Dinosaur Age* (1958) by Paul Bunford, and *Little Red Riding Hood—A Balinese-Oregon Adaptation* (1979) by David Sonnenschein.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Nov. 21 at 8: Video by John Caldwell and Ben Chase; artists present. Nov. 23 at 8: Films by Bruce Baillie; Baillie present.

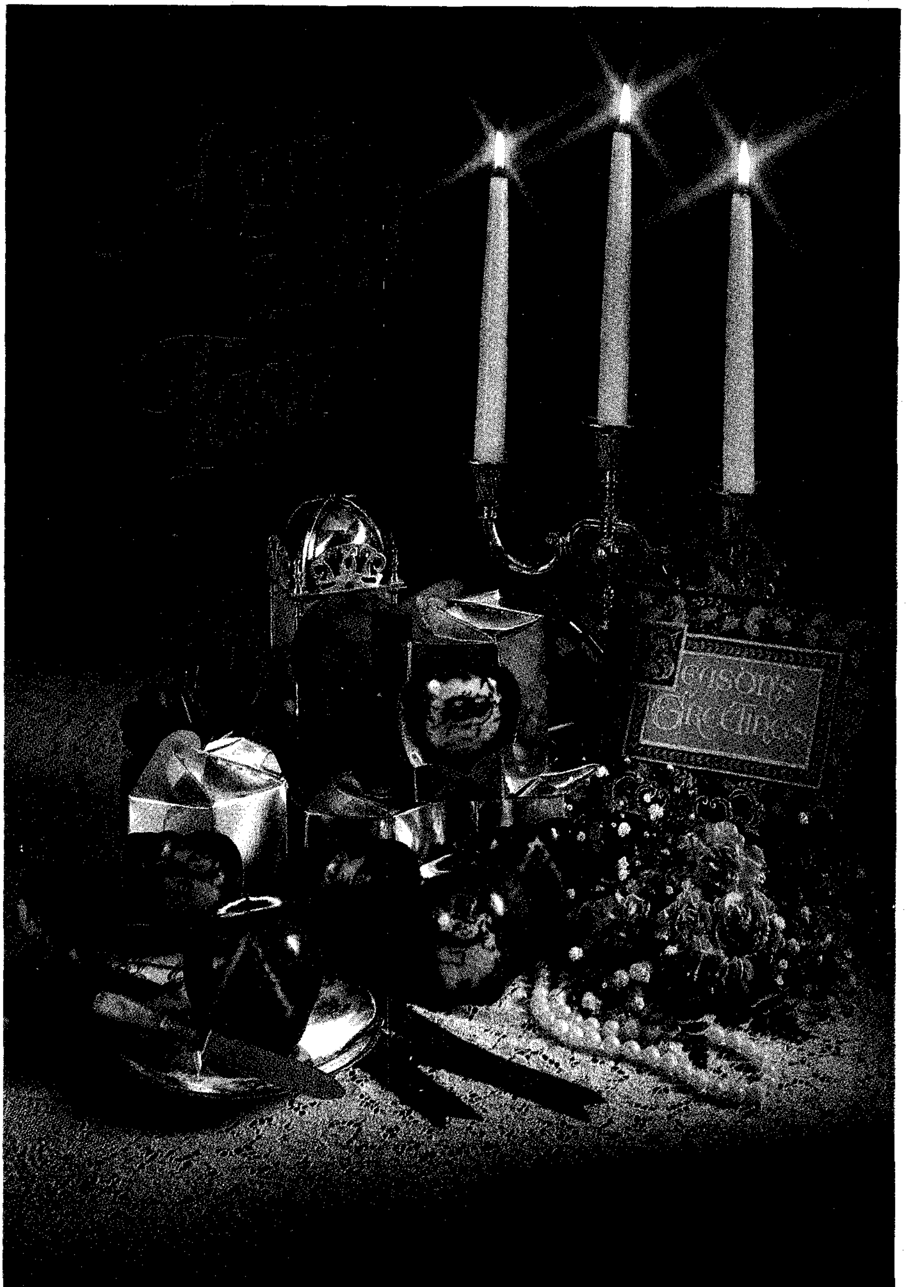
MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue., 12 noon–8, Wed.–Sat., 12 noon–5. Thru Jan. 30, 1986: Jazz on Television; seminars (adm. $5; members $4): Nov. 20 & 22 at 6.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Nov. 21 at 2:30 & 6: A History of Camera Movement: *La Coquille et le Clergyman* (France, 1928) by Germaine Dulac, and *The Man With the Movie Camera* (USSR, 1929) by Dziga Vertov. Continuing Nov. 22: Film-Utsav India. Nov. 22 at 2:30: *E Flat* (India, 1961) by Ritwik Ghatak; at 6: *Reason, Debate and a Tale/Reason, Argument and a Story* (India, 1974) by and with Ritwik Ghatak. Nov. 23 at 12:30: Warner Bros. Cartoons Golden Jubilee: Six Directors in Search of a Pig; at 3: *The Cloud-Capped Star/The Hidden Star* (India, 1960) by Ritwik Ghatak; at 5: *The Runaway* (India, 1959) by Ritwik Ghatak. Nov. 24 at 12:30: (See Nov. 23 at 12:30); at 2: (See Nov. 22 at 6); at 5: (See Nov. 22 at 2:30). Nov. 25 at 2: *Subarnarekha* (India, 1962) by Ritwik Ghatak; at 6: *A River Named Titash* (Bangladesh, 1973) by Ritwik Ghatak. Nov. 26 at 2:30: (See Nov. 25 at 6); at 6: (See Nov. 25 at 2). **Titus Theater 2:** Nov. 21 at 3 & 6:30: 1984 Academy Survey of Documentary Films: *Strategic Thrust: The Making of a Nuclear-Free Palau* (1984) by James Heddle. Beg. Nov. 22: Recent Films From West Germany. Nov. 22 at 3: *Lieber Karl* (West Germany, 1984) by Maria Knilli; 6:30: *Flügel und Fesseln* (West Germany, 1984) by Helma Sanders-Brahms. Nov. 23 at 2:30: (See Nov. 22 at 6:30); 5:30: (See Nov. 22 at 3). Nov. 24 at 2:30: *Die Mitläufer* (West Germany, 1985) by Erwin Leiser and Eberhard Itzenplitz; at 5: *Die Praxis der Liebe* (West Germany, 1985) by Valie Export. Nov. 25 at 6:30: Cineprobe: *Aspects of a Certain History* (1984) by John Knecht; Knecht present. Nov. 26 at 3 & 6:30: Films From the Archives: *Arsenal* (USSR, 1929) by Alexander Dovzhenko.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.–Thu.) and members $3; under 16, $2.50. Nov. 20 at 8: *Charlotte* (Holland, 1980) by Frans Weisz. Nov. 21 at 8: *Effi Briest* (West Germany, 1974) by Rainer Werner Fassbinder. Nov. 22–23 at 8 & 10, Nov. 24 at 5 & 7:30, Nov. 25 at 8: *La Chèvre* (France, 1981) by Francis Veber. Nov. 26 at 8: *Beyond the Walls* (Israel, 1984) by Uri Barbash.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Nov. 21 at 12 noon: Ole!: *Corrida Interdite* by Denys Colomb de Daunant, *The Day Manolete Was Killed* (1964) by Barnaby Conrad and Dave Butler, and *Blood and Sand* (1922) by Fred Niblo, with Rudolph Valentino; at 6: Meet the Makers: Experiments in Documentary Film: Roberta Cantow presents *If This Ain't Heaven.* Nov. 26: Treasures of Spanish Film: 12 noon: *Spirit of the Beehive* (Spain, 1974) by Victor Erice; 2:30: *Death of a Cyclist* (Spain, 1958) by Juan Bardem.

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Nov. 27: The Films of Gilles Carle: Tue.–Sun. at 8:15 (regular adm.): *Les Plouffe* (Canada, 1982); free (tickets available one hour before screenings): Nov. 20 at 6: *La Vraie Nature de Bernadette* (Canada, 1972); Nov. 21 at 6: *Les Males* (Canada, 1970); Nov. 22 at 6: *La Mort d'un Bucheron* (Canada, 1972); Nov. 23 at 4 & 6: *Red* (Canada, 1969); Nov. 24 at 4 & 6: (See Nov. 21 at 6); Nov. 26 at 6: *L'Ange et la Femme* (Canada, 1977). Public Service (free): Fri.–Sun. at 2: *Dance Black America* (1985) by D. A. Pennebaker and Chris Hegedus.



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QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Lewis Mumford: Toward Human Architecture. Nov. 23 at 2: *The City: Cars or People?* (1963) and *The City and Its Region* (1963).

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Nov. 23 at 8: *The Fighting Sullivans* (1944) by Lloyd Bacon, and Chapter 4 of *Flash Gordon's Trip to Mars.*

THE SOUNDS OF SILENTS—Beacon Theatre, 2124 B'way at 74th St. 787-1477. Adm. $6 & $7; senior citizens and children half price. Nov. 25 at 2 & 8: *Sally of the Sawdust* (1925) by D. W. Griffith, with W. C. Fields; live organ accompaniment.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Nov. 22 at 8, Nov. 23 at 1:30: The Fluid World of Film: *The Scarlet Empress* (1932) by Josef von Sternberg, with Marlene Dietrich, and *Eaux d'Artifice* (1953) by Kenneth Anger.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue., 1–8, Wed.–Sat., 11 a.m.–5, Sun., 12 noon–6. Thru Dec. 15: Film sculptures by Deborah Whitman.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. 427-6000 ext. 162; Y-Charge: 831-8603. Adm. $8. Novels Into Film. Nov. 24 at 7:30: *Chilly Scenes of Winter* (1979) by Joan Micklin Silver, based on Ann Beattie's novel; Beattie present.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #3—*Krush Groove.*

102. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*That Was Then . . . This Is Now.* #2—*Agnes of God.*

103. DALE—W. 231st St. at B'way. 884-5300. #1—*A Nightmare on Elm Street, Part 2.* #2—*Agnes of God.*

105. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—Thru Nov. 21: *Target.* Beg. Nov. 22: *King Solomon's Mines.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Bad Medicine.* #3—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #4—*Once Bitten.*

107. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*Krush Groove.* #2—*Transylvania 6-5000.*

109. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*To Live and Die in L.A.* #2—*Basket Case.* #3—*A Nightmare on Elm Street, Part 2.* #4—*Target.* #5—*Death Wish 3.*

110. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Nov. 21: *Death Wish 3; Invasion U.S.A.*

113. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Commando.* #2—*Jagged Edge.* #3—*Krush Groove.* #4—*A Nightmare on Elm Street, Part 2.* #5—*To Live and Die in L.A.* #6—*That Was Then . . . This Is Now.* #7—*Back to the Future.* #8—*Death Wish 3.* #9—*Transylvania 6-5000.* #10—*Target.* #11—*Basket Case.* #12—*Once Bitten.*

BROOKLYN

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201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Target.* #2—*Once Bitten.* #3—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *King Solomon's Mines.* #4—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *One Magic Christmas.* #5—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Starchaser: The Legend of Orin.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Nov. 21: *Basket Case.* Beg. Nov. 22: *King Solomon's Mines.* #2—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *One Magic Christmas.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.* #3—*Streetwise.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Target.* #2—*Death Wish 3.* #3—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *Bad Medicine.* #4—*Once Bitten.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Once*

Bitten. #2—*Target.* #3—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #4—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *King Solomon's Mines.* #5—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Fever Pitch.* #6—*Transylvania 6-5000.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Jagged Edge.* #2—*Back to the Future.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—*Once Bitten.* #2—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *One Magic Christmas.* #3—*Death Wish 3.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*Dance With a Stranger.* #2—Program unavailable.

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*Jagged Edge.* #2—Thru Nov. 21: *To Live and Die in L.A.; Basket Case.* Beg. Nov. 22: *Bad Medicine.* #3—*Once Bitten.* #4—*Target.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Nov. 21: *Commando.* Beg. Nov. 22: *King Solomon's Mines.* #2—Thru Nov. 21: *Johnny Dangerously.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—*Jagged Edge.* #2—Beg. Nov. 22: *Kiss of the Spider Woman.*

217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*Agnes of God.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Commando.* #4—*Death Wish 3.* #5—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *One Magic Christmas.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Nov. 21: *Transylvania 6-5000.* #2—Thru Nov. 21: *The Gods Must Be Crazy.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*Target.* #2—Thru Nov. 21: *Basket Case.* #3—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #4—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* #5—Thru Nov. 21: *Krush Groove.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Target.* #2—Closed for renovations. #3—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Bad Medicine.* #4—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *Starchaser: The Legend of Orin.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—*Target.* #2—*To Live and Die in L.A.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*Death Wish 3.* #2—Thru Nov. 21: *Dance With a Stranger.* Beg. Nov. 22: *Bad Medicine.* #3—*Agnes of God.* #4—*Fantasia.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Nov. 21: *Teen Wolf; Private School.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—Thru Nov. 21: *Bring On the Night.* Beg. Nov. 22: *Bad Medicine.* #2—*Transylvania 6-5000.* #3—*Remo Williams: The Adventure Begins . . . .* #4—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #5—*Back to the Future.* #6—Thru Nov. 21: *Better Off Dead.* Beg. Nov. 22: *The Doctor and the Devils.* #7—*Commando.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*That Was Then . . . This Is Now.* #2—*Transylvania 6-5000.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*To Live and Die in L.A.* #2—*Transylvania 6-5000.* #3—*Jagged Edge.* #4—*A Nightmare on Elm Street, Part 2.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*A Nightmare on Elm Street, Part 2.* #2—*Target.* #3—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Bad Medicine.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*Krush Groove.* #2—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.* #3—*Death Wish 3; Basket Case.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—Thru Nov. 21: *Commando.*

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535 Third Ave (36th St.) 696-4420
2151 B way (76th St.) 496-2211
2041 B way (71st St.) 580-8181

Beg. Nov. 22: *One Magic Christmas.* #2—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *King Solomon's Mines.* #3—*Jagged Edge.* #4—*Once Bitten.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*After Hours.* #2—*Goodbye New York.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*Commando.* #2—*Back to the Future.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 70th Ave. 544-1020. Program unavailable.

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Bring On the Night.* Beg. Nov. 22 (tent.): *One Magic Christmas.* #2—*Jagged Edge.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. *To Live and Die in L.A.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*Target.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #3—Thru Nov. 21: *Agnes of God.* Beg. Nov. 22 (tent.): *Bad Medicine.* #4—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *Starchaser: The Legend of Orin.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *The Doctor and the Devils.* #2—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *King Solomon's Mines.* #3—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #4—Thru Nov. 21: *Basket Case.* Beg. Nov. 22: *Fever Pitch.* #5—*Once Bitten.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *One Magic Christmas.* #2—*A Nightmare on Elm Street, Part 2.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #2—*Once Bitten.* #3—*After Hours.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Nov. 21: *Death Wish 3.* #2—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *King Solomon's Mines.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—Thru Nov. 21: *To Live and Die in L.A.* #2—*Target.* #3—Thru Nov. 21: *Basket Case.* Beg. Nov. 22: *Bad Medicine.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—*Compromising Positions.* #2—Thru Nov. 21: *The Gods Must Be Crazy.* Beg. Nov. 22: *Goodbye New York; King David.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Death Wish 3.* #2—*Target.*

323. REGO PARK—DRAKE—Woodhaven Blvd. at 63rd Ave. 639-0600. Thru Nov. 21: *Better Off Dead; Gremlins.* Beg. Nov. 22: *Death Wish 3.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Sudden Death.* #2—*Evils of the Night.* #3—*Back to the Future.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. #1—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *Krush Groove.* #2—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.*

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*A Nightmare on Elm Street, Part 2.* #2—*Death Wish 3.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*That Was Then . . . This Is Now.* #2—*After Hours.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *Commando.* #2—*Once Bitten.*

401. NEW DORP—HYLAN—351-6601. #1—*Jagged Edge.* #2—*That Was Then . . . This Is Now.*

402. NEW DORP—LANE—351-2110. *Death Wish 3.*

403. NEW DORP—RAE—979-0444. #1—*A Nightmare on Elm Street, Part 2.* #2—*Target.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *One Magic Christmas.* #2—*Streetwise.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*Death Wish 3.* #2—Thru Nov. 21: *Target.* Beg. Nov. 22 (tent.): *Bad Medicine.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Nov. 21: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #2—*Jagged Edge.*

501. BALDWIN—RKO—223-9230. *Streetwise.*

502. BELLEROSE—RKO—775-1351. Nov. 20–26: *Compromising Positions.*

503. BELLMORE—THE MOVIES—783-7200. Thru Nov. 21: *After Hours.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Agnes of God.* #2—*Krush Groove.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Target.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *One Magic Christmas.* #3—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *Bad Medicine.* #4—*Once Bitten.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*A Nightmare on Elm Street, Part 2.* #2—*Back to the Future.* #3—*Transylvania 6-5000.* #4—Thru Nov. 21: *To Live and Die in L.A.*. Beg. Nov. 22: *Fever Pitch.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—*That Was Then . . . This Is Now.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Target.*

509. GARDEN CITY PARK—RKO PARK EAST—741-8484. *Once Bitten.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Target.* #2—*Once Bitten.* #3—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Bad Medicine.*

511. HEWLETT—RKO—791-6768. Nov. 20–26: *Compromising Positions.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*Once Bitten.* #2—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *King Solomon's Mines.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*Back to the Future.* #2—*Fantasia.* #3—*Dance With a Stranger.* #4—Thru Nov. 21: *Better Off Dead.* Beg. Nov. 22: *The Doctor and the Devils.* #5—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.* #6—*Jagged Edge.*

514. LAWRENCE—RKO—371-0203. #1—*Krush Groove.* #2—*Jagged Edge.* #3—*Target.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*Compromising Positions.* #2—Thru Nov. 21: *Silver Bullet; Summer Rental.* Beg. Nov. 22: *The Gods Must Be Crazy.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*A Nightmare on Elm Street, Part 2.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.* #4—*Back to the Future.* #5—*That Was Then . . . This Is Now.* #6—*Streetwise.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Nov. 21: *After Hours; Pee-wee's Big Adventure.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Agnes of God.* #2—*Once Bitten.* #3—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #4—Thru Nov. 21: *Back to the Future.* Beg. Nov. 22: *One Magic Christmas.*

519. LYNBROOK—STUDIO ONE—599-1444. *Kiss of the Spider Woman.*

520. MALVERNE—TWIN—599-6966. #1—*Compromising Positions.* #2—Thru Nov. 21: *Key Exchange.*

521. MANHASSET—MANHASSET—627-7887. #1—*Jagged Edge.* #2—Thru Nov. 21: *The Coca-Cola Kid.* Beg. Nov. 22: *One Magic Christmas.* #3—Thru Nov. 21: *Compromising Positions.* Beg. Nov. 22: *King Solomon's Mines.*

522. MANHASSET—RKO CINEMA—627-1300. *That Was Then . . . This Is Now.*

523. MASSAPEQUA—PEQUA—799-6464. *Jagged Edge.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—*Death Wish 3.* #2—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Bad Medicine.* #3—*Agnes of God.* #4—*Once Bitten.* #5—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *King Solomon's Mines.* #6—*Target.* #7—Thru Nov. 21: *Back to the Future.* Beg. Nov. 22: *One Magic Christmas.* #8—Thru Nov. 21: *Commando.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #9—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.*

525. MERRICK—TWIN—546-1270. #1—Thru Nov. 21: *Transylvania 6-5000.* #2—Thru Nov. 21: *To Live and Die in L.A.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—*Jagged Edge.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Starchaser: The Legend of Orin.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—*The Gods Must Be Crazy.* #2—Thru Nov. 21: *Commando.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Nov. 21: *After Hours.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*Jagged Edge.* #2—*The Gods Must Be Crazy.*

530. PLAINVIEW—RKO MORTON VILLAGE—938-2323. *Once Bitten.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—*A Nightmare on Elm Street, Part 2.* #2—*That Was Then . . . This Is Now.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Once Bitten.* #2—Thru Nov. 21: *Cocoon.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #3—*Back to the Future.* #4—Thru Nov. 21: *The Gods Must Be Crazy.* Beg. Nov. 22: *Fever Pitch.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. *Transylvania 6-5000.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*A Nightmare on Elm Street, Part 2.* #2—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Fever Pitch.*

535. ROSLYN—ROSLYN—621-8488. #1—*Agnes of God.* #2—*To Live and Die in L.A.*

536. SYOSSET—SYOSSET—921-5810. #1—Thru Nov. 21: *The Coca-Cola Kid.* Beg. Nov. 22: *Bad Medicine.* #2—*Agnes of God.* #3—*Target.*

537. SYOSSET—UA CINEMA 150—364-0700. Thru Nov. 21: *Bring On the Night.* Beg. Nov. 22: *White Nights.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*Commando.* #2—Thru Nov. 21: *Streetwise.* Beg. Nov. 22: *Bad Medicine.* #3—*Bring On the Night.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*Krush Groove.* #2—*Back to the Future.* #3—*Jagged Edge.* #4—*Transylvania 6-5000.* #5—*Once Bitten.* #6—*Death Wish 3.* #7—*Agnes of God.* #8—*A Nightmare on Elm Street, Part 2.* #9—*To Live and Die in L.A.* #10—*Basket Case.* #11—*That Was Then . . . This Is Now.* #12—*Target.*

540. WANTAGH—RKO—781-6969. Thru Nov. 21: *The Coca-Cola Kid.* Beg. Nov. 22: *Bad Medicine.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Once Bitten.* #2—Thru Nov. 21: *Target.* Beg. Nov. 22: *King Solomon's Mines.* #3—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Bad Medicine.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Nov. 22: *Plenty.* #2—*Kiss of the Spider Woman.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—Thru Nov. 21: *After Hours.* Beg. Nov. 22: *King Solomon's Mines.* #2—*Once Bitten.* #3—Thru Nov. 21: *Agnes of God.* Beg. Nov. 22: *Bad Medicine.*

601. BABYLON—RKO—669-0700. #1—*Transylvania 6-5000.* #2—*A Nightmare on Elm Street, Part 2.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Back to the Future.* #2—*That Was Then . . . This Is Now.* #3—*Commando.*

603. BAY SHORE—CINEMA—665-1722. Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Starchaser: The Legend of Orin.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*Target.* #2—*Streetwise.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Nov. 21: *Commando.* Beg. Nov. 22: *King Solomon's Mines.*

608. COMMACK—MULTIPLEX—462-6953. #1—*Commando.* #2—*Transylvania 6-5000.* #3—*Target.* #4—*Krush Groove.* #5—*That Was Then . . . This Is Now.* #6—*A Nightmare on Elm Street, Part 2.* #7—*To Live and Die in L.A.* #8—*Agnes of God.* #9—*Death Wish 3.* #10—*Once Bitten.*

609. COMMACK—RKO—499-4545. #1—*Jagged Edge.* #2—Thru Nov. 21: *Compromising Positions.* Beg. Nov. 22: *Bad Medicine.*

610. CORAM—PINE—698-6442. #1—*A Nightmare on Elm Street, Part 2.* #2—*Transylvania 6-5000.* #3—*To Live and Die in L.A.* #4—*Death Wish 3.*

611. CORAM—THE MOVIES AT CORAM—732-6200. #1—Thru Nov. 21: *Commando.* Beg. Nov. 22: *White Nights.* #2—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *King Solomon's Mines.* #3—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Bad Medicine.* #4—*Death Wish 3.* #5—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *One Magic Christmas.* #6—*Once Bitten.* #7—*Target.* #8—*Agnes of God.*

612. EAST HAMPTON—CINEMAS—324-0448. #1—*Target.* #2—*Transylvania 6-5000.* #3—Thru Nov. 21: *Dance With a Stranger.* Beg. Nov. 22: *King Solomon's Mines.* #4—*The Coca-Cola Kid.* #5—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Bad Medicine.*

613. ELWOOD—ELWOOD—499-7800. #1—Thru Nov. 21: *That Was Then . . . This Is Now.* #2—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.*

614. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *One Magic Christmas.* #2—*Back to the Future.*

617. HUNTINGTON—RKO SHORE—421-5200. #1—*Target.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Transylvania 6-5000.* #4—*Death Wish 3.*

618. HUNTINGTON—RKO WHITMAN—423-1300. *Once Bitten.*

619. ISLIP—ISLIP—581-5200. #1—*Transylvania 6-5000.* #2—*Agnes of God.* #3—*Once Bitten.*

620. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *Bad Medicine.*

621. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

622. LINDENHURST—LINDENHURST—888-5400. Thru Nov. 21: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 22: *Commando.*

623. MATTITUCK—MATTITUCK—298-4405. #1—Thru Nov. 21: *Agnes of God.* Beg. Nov. 22: *Fever Pitch.* #2—*Target.* #3—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *The Doctor and the Devils.* #4—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *King Solomon's Mines.* #5—*Once Bitten.*

625. NESCONSET—SMITHTOWN ALL-WEATHER INDOOR—265-8118. Thru Nov. 21: *Back to the Future.* Beg. Nov. 22: *King Solomon's Mines.*

626. NORTHPORT—NORTHPORT—261-8600. Thru Nov. 21: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 22: *After Hours.*

627. OAKDALE—OAKDALE—589-8118. Thru Nov. 21: *Remo Williams: The Adventure Begins . . . .* Beg. Nov. 22: *After Hours.*

628. PATCHOGUE—TRIPLEX—475-0601. #1—*Jagged Edge.* #2—*Target.* #3—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Fever Pitch.*

629. PATCHOGUE—RKO PLAZA—475-5225. #1—*A Nightmare on Elm Street, Part 2.* #2—*Streetwise.*

630. PATCHOGUE—SUNRISE ALL-WEATHER INDOOR—363-7200. Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Bad Medicine.*

631. PATCHOGUE—SUNWAVE—475-7766. #1—Thru Nov. 21: *Agnes of God.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #2—*Once Bitten.*

632. PORT JEFFERSON—MINI EAST—928-6555. *Target.* **WEST**—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *King Solomon's Mines.*

633. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Nov. 20-26: *Compromising Positions.*

634. RIVERHEAD—SUFFOLK—727-3133. *To Live and Die in L.A.*

635. SAG HARBOR—SAG HARBOR—725-0010. Thru Nov. 21: *Where the Green Ants Dream.* Beg. Nov. 22: *Sugar Cane Alley.*

636. SAYVILLE—SAYVILLE—589-0232. #1—*Jagged Edge.* #2—*Back to the Future.* #3—Thru Nov. 21: *Streetwise.* #4—Thru Nov. 21: *The Coca-Cola Kid.* Beg. Nov. 22: *Fever Pitch.*

638. SHIRLEY—TWIN—281-4466. #1—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Remo Williams: The Adventure Begins . . . .* #2—Thru Nov. 21: *After Hours.* Beg. Nov. 22: *To Live and Die in L.A.*

639. SMITHTOWN—SMITHTOWN—265-1551. *Target.*

640. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *The Gods Must Be Crazy.* #2—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Fever Pitch.* #3—*Agnes of God.*

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641. STONY BROOK—LOEWS—751-2300. #1—*Streetwise.* #2—*That Was Then . . . This Is Now.* #3—*Transylvania 6-5000.*

642. WEST ISLIP—TWIN—669-2626. #1—*Jagged Edge.* #2—Beg. Nov. 22: *Death Wish 3.*

643. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—*Back to the Future.* #2—*Cocoon.*

644. WESTHAMPTON—WESTHAMPTON—288-1500. *Once Bitten.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—Thru Nov. 21: *Cocoon.* Beg. Nov. 22: *Bad Medicine.* #2—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *La Chèvre.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Target.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *White Nights.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *White Nights.* #3—*Jagged Edge.*

703. GREENBURGH—CINEMA 100—946-4680. #1—Thru Nov. 21: *Once Bitten.* #2—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.*

704. HARRISON—SILVER SCREEN—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *Bad Medicine.* #2—Thru Nov. 21: *Back to the Future.* Beg. Nov. 22: *One Magic Christmas.* #3—*Target.* #4—*That Was Then . . . This Is Now.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Jagged Edge.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Target.* #2—*Agnes of God.* #3—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Bad Medicine.* #4—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *One Magic Christmas.*

708. MOUNT KISCO—MOUNT KISCO—666-6900. #1—*Transylvania 6-5000.* #2—*Target.*

709. MOUNT VERNON—PARKWAY—664-3311. *Kiss of the Spider Woman.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Transylvania 6-5000.* #2—*Krush Groove.* #3—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *Bad Medicine.* #4—*Death Wish 3; Basket Case.* #5—*That Was Then . . . This Is Now.* #6—*Once Bitten.* #7—*Target.*

712. OSSINING—ARCADIAN—941-5200. #1—*Jagged Edge.* #2—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Starchaser: The Legend of Orin.* #3—*Target.*

713. PEEKSKILL—BEACH—737-6262. #1—*Agnes of God.* #2—*To Live and Die in L.A.* #3—*Death Wish 3.* #4—*A Nightmare on Elm Street, Part 2.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*Target.* #2—*Transylvania 6-5000.* #3—Thru Nov. 21: *Back to the Future.* Beg. Nov. 22: *One Magic Christmas.* #4—*That Was Then . . . This Is Now.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Nov. 21: *After Hours.*

716. PLEASANTVILLE—ROME—769-0720. Program unavailable.

717. RYE—RYE RIDGE—939-8177. #1—*That Was Then . . . This Is Now.* #2—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.*

718. SCARSDALE—FINE ARTS—723-6699. *Dance With a Stranger.*

719. SCARSDALE—PLAZA—725-0078. Thru Nov. 21: *The Gods Must Be Crazy.* Beg. Nov. 22: *Commando.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*Transylvania 6-5000.* #2—*To Live and Die in L.A.*.

721. WHITE PLAINS—UA CINEMA—946-2820. Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—Thru Nov. 21: *Agnes of God.* Beg. Nov. 22: *One Magic Christmas.* #2—*Krush Groove.* #3—Thru Nov. 21: *Commando.* Beg. Nov. 22: *Fever Pitch.* #4—*To Live and Die in L.A.*

723. YONKERS—MOVIELAND—793-0002. #1—*Target.* #2—*A Nightmare on Elm Street, Part 2.* #3—*Transylvania 6-5000.* #4—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *Bad Medicine.*

724. YONKERS—PARK HILL—969-4477. #1—*Krush Groove.* #2—*Death Wish 3.* #3—*A Nightmare on Elm Street, Part 2.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *One Magic Christmas.*

754. NANUET—RKO MOVIES—623-0211. #1—*A Nightmare on Elm Street, Part 2.* #2—*Agnes of God.* #3—*Death Wish 3.* #4—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *White Nights.* #5—*Bring On the Night.*

755. NEW CITY—TOWN—634-5100. #1—*That Was Then . . . This Is Now.* #2—*To Live and Die in L.A.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Target.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Bad Medicine.*

757. NYACK—CINEMA EAST—358-6631. *Remo Williams: The Adventure Begins . . . .*

759. PEARL RIVER—CENTRAL—735-2530. *To Live and Die in L.A.*

760. PEARL RIVER—PEARL RIVER—735-6500. *That Was Then . . . This Is Now.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Kiss of the Spider Woman.*

762. SPRING VALLEY—PIX—425-6902. #1—*Once Bitten.* #2—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *Fever Pitch.*

763. STONY POINT—9 W CINEMA—942-0303. *Rambo: First Blood Part II.*

764. SUFFERN—LAFAYETTE—357-6030. *Transylvania 6-5000.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *After Hours.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Back to the Future.* #2—*A Nightmare on Elm Street, Part 2.*

801. DANBURY—CINE—743-2200. #1—*Target.* #2—*That Was Then . . . This Is Now.* #3—*Agnes of God.*

802. DANBURY—CINEMA—748-2923. #1—Thru Nov. 21: *Streetwise.* Beg. Nov. 22: *Fever Pitch.* #2—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *Bad Medicine.*

803. DANBURY—PALACE—748-7496. #1—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #2—*Transylvania 6-5000.* #3—*Once Bitten.*

804. DARIEN—PLAYHOUSE—655-0100. *Jagged Edge.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Back to the Future.* #2—*Jagged Edge.*

806. FAIRFIELD—COUNTY—334-1411. *Krush Groove.*

807. GREENWICH—CINEMA—869-6030. #1—*Jagged Edge.* #2—*Back to the Future.*

808. GREENWICH—PLAZA—869-4030. #1—Thru Nov. 21: *Dance With a Stranger.* Beg. Nov. 22: *White Nights.* #2—*Kiss of the Spider Woman.* #3—Thru Nov. 21: *The Coca-Cola Kid.* Beg. Nov. 22: *When Father Was Away on Business.*

809. NEW CANAAN—PLAYHOUSE—966-0600. *Target.*

810. NORWALK—CINEMA—838-4504. #1—Thru Nov. 21: *Jagged Edge.* Beg. Nov. 22: *Bad Medicine.* #2—*A Nightmare on Elm Street, Part 2.*

811. NORWALK—NORWALK—866-9202. *Once Bitten.*

812. SOUTH NORWALK—SONO—866-9202. Nov. 20–22: *Himatsuri; Return to Waterloo.* Nov. 23–29: *La Chèvre.*

813. SPRINGDALE—STATE—325-0250. Thru Nov. 21: *Agnes of God.* Beg. Nov. 22: *Jagged Edge.*

814. STAMFORD—AVON—324-9205. #1—*Death Wish 3.* #2—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *King Solomon's Mines.*

815. STAMFORD—CINEMA—324-3100. #1—*Once Bitten.* #2—*Transylvania 6-5000.* #3—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.*

816. STAMFORD—PARK PLACE—323-1600. #1—Thru Nov. 21: *The Gods Must Be Crazy.* Beg. Nov. 22: *Agnes of God.* #2—*A Nightmare on Elm Street, Part 2.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Target.* #2—Thru Nov. 21: *Streetwise.* Beg. Nov. 22: *Bad Medicine.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Target.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #3—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *Bad Medicine.*

819. WESTPORT—FINE ARTS—227-3324. #1—*To Live and Die in L.A.* #2—*Fantasia.* #3—227-9619. *Target.* #4—226-6666. *Agnes of God.*

820. WESTPORT—POST—227-0500. *That Was Then . . . This Is Now.*

821. WILTON—CINEMA—762-5678. Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *One Magic Christmas.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—*Target.* #2—*Death Wish 3.* #3—*A Nightmare on Elm Street, Part 2.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*Target.* #2—*Back to the Future.*

902. JERSEY CITY—LOEWS—653-4600. #1—*A Nightmare on Elm Street, Part 2.* #2—*Basket Case.* #3—*Transylvania 6-5000.*

903. JERSEY CITY—STATE—653-5200. #1—*Krush Groove.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.* #3—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *Bad Medicine.* #4—Thru Nov. 21: *Streetwise.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*Death Wish 3.* #2—*Jagged Edge.* #3—*Streetwise.* #4—*A Nightmare on Elm Street, Part 2.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Agnes of God.* #2—*Transylvania 6-5000.* #3—*That Was Then . . . This Is Now.* #4—*Target.* #5—*To Live and Die in L.A.* #6—*Back to the Future.*

907. WEST NEW YORK—MAYFAIR—865-2010. Thru Nov. 21: *Better Off Dead; Gremlins.* Beg. Nov. 22: *Death Wish 3.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *King Solomon's Mines.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—*That Was Then . . . This Is Now; Basket Case.* #2—*A Nightmare on Elm Street, Part 2.*

912. CEDAR GROVE—CINEMA 23—239-1462. Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *King Solomon's Mines.*

915. LIVINGSTON—COLONY—992-0800. Thru Nov. 21: *Teen Wolf.* Beg. Nov. 22: *King Solomon's Mines.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. *Jagged Edge.*

917. MILLBURN—RKO—376-0800. #1—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Streetwise.* #2—Thru Nov. 21: *Death Wish 3.* Beg. Nov. 22: *Agnes of God.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Back to the Future.* #2—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *When Father Was Away on Business.* #3—Thru Nov. 21: *The Gods Must Be Crazy.* Beg. Nov. 22: *One Magic Christmas.*

919. MONTCLAIR—WELLMONT—783-9500. #1—Thru Nov. 21: *Commando.* Beg. Nov. 22: *Fever Pitch.* #2—*Krush Groove.* #3—*Target.*

920. NUTLEY—FRANKLIN—667-1777. #1—*Once Bitten.* #2—*Death Wish 3.* #3—*Back to the Future.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—Thru Nov. 21: *Bring On the Night.* Beg. Nov. 22: *Bad Medicine.* #2—*Dance With a Stranger.* #3—*The Coca-Cola Kid.*

922. VERONA—VERONA—239-0880. *Jagged Edge.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—*That Was Then . . . This Is Now.* #2—*Target.* #3—Thru Nov. 21: *Once Bitten.* Beg. Nov. 22: *Bad Medicine.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Nov. 21: *Plenty.*

931. CRANFORD—RKO—276-9120. #1—*Streetwise.* #2—*Agnes of God.*

932. ELIZABETH—ELMORA—352-3483. *Death Wish 3.*

933. LINDEN—TWIN—925-9787. #1—*Transylvania 6-5000.* #2—*Once Bitten.*

934. ROSELLE PARK—PARK—245-0358. Thru Nov. 21: *Remo Williams: The Adventure Begins . . . ; The Coca-Cola Kid.*

935. SUMMIT—STRAND—273-3900. *The Gods Must Be Crazy.*

936. UNION—FIVE POINTS—964-3466. #1—*Target.* #2—*Back to the Future.*

937. UNION—LOST PICTURE SHOW—964-4497. *Kiss of the Spider Woman.*

938. UNION—RKO—686-4373. #1—Thru Nov. 21: *A Nightmare on Elm Street, Part 2.* Beg. Nov. 22: *One Magic Christmas.* #2—*That Was Then . . . This Is Now.*

939. WESTFIELD—RIALTO—232-1288. #1—*Jagged Edge.* #2—*Once Bitten.* #3—Thru Nov. 21: *Transylvania 6-5000.* Beg. Nov. 22: *Bad Medicine.*

940. WESTFIELD—TWIN—654-4720. #1—Thru Nov. 21: *After Hours.* #2—Thru Nov. 21: *Compromising Positions.* Beg. Nov. 22: *Fever Pitch.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Nov. 21: *Commando.* Beg. Nov. 22: *Fever Pitch.*

951. CLOSTER—CLOSTER—768-8800. *That Was Then . . . This Is Now.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—*To Live and Die in L.A.* #2—*Back to the Future.* #3—*That Was Then . . . This Is Now.* #4—*A Nightmare on Elm Street, Part 2.*

953. EMERSON—TOWN—261-1000. *Agnes of God.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Once Bitten.* #2—*Jagged Edge.*

955. FAIRVIEW—TWIN—941-2424. #1—Nov. 20-26: *Streetwise.* #2—Nov. 20-26: *Fever Pitch.*

956. FORT LEE—LINWOOD—944-6900. #1—*Target.* #2—*Jagged Edge.*

957. FORT LEE—SHARON—224-0202. Thru Nov. 21: *Agnes of God.* Beg. Nov. 22: *Kiss of the Spider Woman.*

958. OAKLAND—TWIN—337-4478. #1—*Death Wish 3.* #2—*Target.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Nov. 21: *Marie.* #2—Thru Nov. 21: *After Hours.*

960. PARAMUS—CINEMA 35—845-5070. *Back to the Future.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *Bring On the Night.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Death Wish 3.* #2—Thru Nov. 21: *Fantasia.* Beg. Nov. 22: *Bad Medicine.* #3—*The Coca-Cola Kid.* #4—*Agnes of God.* #5—*Commando.* #6—*A Nightmare on Elm Street, Part 2.* #7—*Transylvania 6-5000.* #8—*The Gods Must Be Crazy.* #9—*Kiss of the Spider Woman.* #10—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *White Nights.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Nov. 21: *Streetwise.* Beg. Nov. 22: *One Magic Christmas.* #2—Thru Nov. 21: *To Live and Die in L.A.* Beg. Nov. 22: *Fever Pitch.* #3—*Target.*

965. RAMSEY—CINEMA—825-2090. *Once Bitten.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Nov. 21: *After Hours.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Once Bitten.* #2—*Transylvania 6-5000.* #3—*Jagged Edge.* #4—Thru Nov. 21: *That Was Then . . . This Is Now.* Beg. Nov. 22: *One Magic Christmas.*

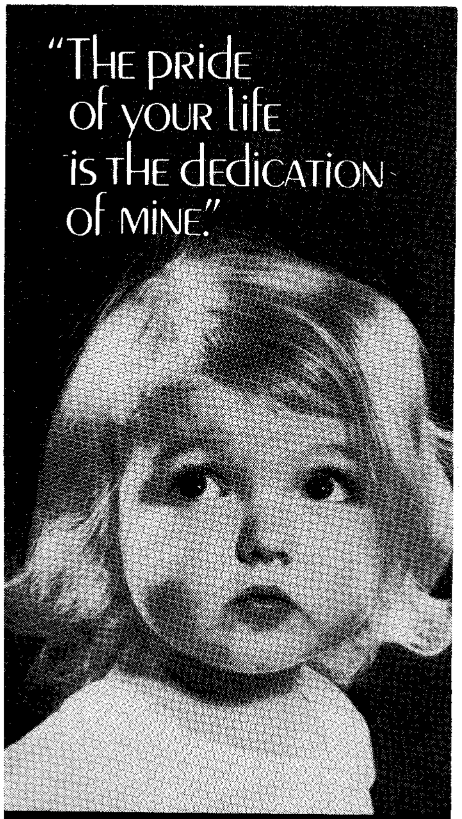
969. RIDGEWOOD—ROSEBUD—670-9183. Nov. 18-21: *Pat and Mike.* Nov. 22-28: *The Man Who Knew Too Much* (1956).

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Nov. 21: *Marie.* Beg. Nov. 2: *Death Wish 3.* #2—*After Hours.*

971. TEANECK—MOVIE CITY—836-3334. Program unavailable.

972. TENAFLY—BERGEN—567-0004. *The Gods Must Be Crazy.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Target.*



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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer back to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents are strongly cautioned to give special guidance for children under 13. Some material may be inappropriate for young children.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

★ **AFTER HOURS**—(1 hr. 36 min., '85) At the simplest level, Martin Scorsese's black comedy is the story of a terrible date. A rather ordinary young man, Paul (Griffin Dunne), meets a girl (Rosanna Arquette) in a coffee shop, goes to visit her in her SoHo loft, and suffers one absurd, frightening, and humiliating experience after another. For about an hour or so, Scorsese, shooting a screenplay written by Joseph Minion as a Columbia University course assignment, captures the paranoia of our city and the hell of being a single person. The details are hilarious, exact, and harrowing, and the casting of the movie is marvelously shrewd: John Heard is on hand as a friendly bartender, Teri Garr as a bored cocktail waitress, Cheech and Chong as ripoff artists, Linda Fiorentino as a glamorous S&M sculptress. But the movie is structurally askew: Rosanna Arquette, Paul's witchy, neurotic date, drops out of the picture early on, and Scorsese, trying to keep things going, increases the craziness of what happens to Paul. *After Hours* loses its paranoid accuracy and becomes a sub-Fellini carnival. But see it for the great early scenes. (Sept. 23, 1985) R. **21, 33, 54, 85, 310, 318, 328, 503, 517, 528, 600, 626, 627, 638, 715, 765, 940, 959, 967, 970**

AGNES OF GOD—(1 hr. 39 min., '85) An epic about Jane Fonda smoking a cigarette. The noxious weed is frantically lit, furiously puffed, and desperately held, still burning, to the end of a virgin butt. The most famous health fanatic in the country is placing her dedication to her art on an altar. Fonda plays a taut modern woman, a court-appointed shrink investigating the case of a teenage nun (Meg Tilly) who has apparently murdered her own newborn baby. Adapting his own play, John Pielmeier indulges a bad case of Broadway dialectics. The Mother Superior of the convent (Anne Bancroft), a shrewd and worldly woman, wants to believe in saints and miracles; the shrink, who has lost her faith, wants to destroy what she takes to be the medieval superstitions of the Catholic church. They fight for possession of the young nun. Much debating, hypnotism, and shrieking fits. A handsome production, but the material is sensational and unsatisfying. Dir. Norman Jewison. (Sept. 23, 1985) PG-13. **11, 22, 36, 41, 55, 102, 103, 217, 302, 315, 505, 518, 524, 535, 536, 539, 600, 608, 611, 619, 623, 631, 640, 707, 713, 722, 754, 801, 813, 816, 819, 905, 917, 931, 953, 957, 963**

★ **BACK TO THE FUTURE**—(1 hr. 54 min., '85) It's based on a gimmicky idea—but the gimmick has surprising power. Michael J. Fox, a frustrated high-school rocker, is friends with an outcast mad scientist who accidentally propels him backward thirty years in time. There Fox encounters his parents as unmarried teenagers. His dad, Crispin Glover, is a pathetic weakling; his mom, Lea Thompson, is a heavy-breathing bombshell in a low-cut dress. When the hero accidentally interrupts the first meeting between his parents—the meeting he has always heard about—his mom falls in love with *him*. Faced with an Oedipal catastrophe too gruesome for thought, he struggles to bring his prospective parents together. This mind-boggling, teasing premise has been made with quite extraordinary invention, and the '50s "look"—weak solid colors, duck's ass and taffeta—is a hilarious satire of movies from that period. Written by the team of Bob Gale and Robert Zemeckis. Dir. Zemeckis. (July 15, 1985) PG. **35, 44, 113, 207, 304, 311, 324, 507, 513, 516, 518, 524, 532, 539, 602, 614, 625, 636, 643, 705, 714, 800, 805, 807, 901, 905, 918, 920, 936, 952, 960**

BAD MEDICINE—(1 hr. 36 min.,'85) The comic adventures of a medical student who, rejected by schools in the U.S., ends up at a university somewhere in Latin America. With Steve Guttenberg, Alan Arkin, and Julie Hagerty. Story and screenplay by Harvey Miller, based on the novel *Calling Dr. Horowitz*, by Steven Horowitz and Neil Offen. Dir. Miller. PG-13. **30, 50, 66, 105, 204, 214, 300, 302, 304, 307, 315, 320, 405, 506, 510, 524, 536, 538, 540, 541, 600, 609, 611, 612, 620, 630, 700, 705, 707, 710, 723, 756, 802, 810, 817, 818, 903, 921, 923, 939, 963**

BRING ON THE NIGHT—(1 hr. 37 min., '85) A documentary about British rock star Sting (of the Police) and the four jazz musicians (Branford Marsalis on horns, Darryl Jones on bass, Kenny Kirkland on keyboards, and Omar Hakim on drums) and two backup singers he chose to perform with him for his recent solo album and current tour. Dir. Michael Apted. PG-13. **6, 49, 304, 313, 537, 538, 754, 921, 962**

BUDDIES—(1 hr. 21 min., '85) A fictional drama about a young man with AIDS who is exclusively assigned a volunteer "buddy"—as is commonly done by the Gay Men's Health Crisis—and the friendship which develops between them. With Geoff Edholm and David Schachter. Written and directed by Arthur J. Bressan Jr. **1**

★ **LA CHEVRE**—(1 hr. 31 min., '81) In French, Eng. subtitles. Francis Veber's farce about chronically unlucky people might have been an eccentric classic if it were more intricate and better timed. As it is, the movie is still pretty funny. Marie, an heiress with awful luck, gets kidnapped in Mexico. When a hard-nosed detective (Gérard Depardieu) fails to find her, her father sends along one of his employees, an accountant (Pierre Richard) with unfathomable, terrifying bad luck. The theory is that the accountant will fall into the same misadventures as Marie and lead them, through a chain of disasters, to the lost girl. What makes the movie unusual is that the comic hero is not some schleppy little pet but a genuinely dislikable man—fatuously sure of himself with women, convinced of his intellectual powers. Pierre Richard makes him an incompetent force of nature, while Depardieu manages to express a dozen varieties of indignation and disbelief without turning into a prig. (Aug. 12, 1985) **11, 700, 812**

CHOOSING CHILDREN—(45 min., '84) and **BREAKING SILENCE**—(59 min., '84) Two documentaries exploring families and sexuality. In *Choosing Children*, six families talk about lesbian motherhood. Dir. Debra Chasnoff and Kim Klausner. *Breaking Silence* investigates the struggles of incest victims. Dir. Theresa Tollini. **1**

★ **COLONEL REDL**—(2 hr. 24 min., '85) In German, Eng. subtitles. Another fascinating study of dissimulation and impersonation by the team—star Klaus Maria Brandauer and director István Szabó—who made *Mephisto.* Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was always in danger. He was bisexual, disguising his love for a fellow officer, a Hungarian aristocrat, with bouts of whoring. In an aristocratic society, those playing for the highest stakes are held to public standards of honor so much more pressured and formal than any we know; *Colonel Redl* offers testimony on the intricate protocol of duels, friendships, power alliances, love affairs. Redl, who was possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. By degrees, he plays into the hands of the archduke Franz Ferdinand (Armin Mueller-Stahl), allowing himself, out of loyalty, to become a victim of the state. The final moments are harrowing. A heavy-spirited but powerful film. (Oct. 14, 1985) R. **48**

COMMANDO—(1 hr. 27 min., '85) Arnold Schwarzenegger has become the ultimate camp stylization of an action hero. (Has anyone noticed how oddly he *runs?* In order to prevent his thick-hewn thighs from engaging each other, he widens his step, like a water buffalo seized with tender feelings for the lilies.) Even though Arnold tommy-guns enough Latins in this film to satisfy the ghost of Theodore Roosevelt, the movie isn't a rabble-rousing ideological bash like *Rambo;* Arnold is too hip to add to the national lump in the throat—Stallone's monument. Arnold is pure Action—*Homo pectoralis.* He kills because he's a machine created for that purpose. It's a living, one supposes. Dir. Mark L. Lester. (Nov. 4, 1985) R. **33, 113, 215, 217, 304, 309, 311, 400, 524, 527, 538, 602, 606, 608, 611, 622, 719, 722, 919, 950, 963**

★ **DANCE WITH A STRANGER**—(1 hr. 42 min., '85) Mike Newell's film, written by Shelagh Delaney (from a true story), is like a single long spell of the blues, and like many such spells, it is both powerful and baffling, both evocative and unilluminating. In 1954, Ruth Ellis (Miranda Richardson), a platinum-blonde "hostess" in a small London drinking club, falls for a good-looking racing-car driver (Rupert Everett). An alcoholic dropout from an upper-class family, he's a surly, useless man who doesn't show Ruth even minimal consideration. Betrayed again and again, she drifts into madness and empties a revolver into her lover outside a Hampstead pub. (Ruth Ellis is the last woman in England to be hanged.) Shelagh Delaney's writing is so precise it makes you wince, and Miranda Richardson's screen debut can only be called a revelation. Ian Holm is remarkably good as Ruth's faithful, boring protector, but Rupert Everett lets the film down. His eyes wander, he drops his chin—he hardly seems *there.* (Aug. 19, 1985) R. **11, 81, 209, 302, 513, 612, 718, 808, 921**

DEATH WISH 3—(1 hr. 32 min., '85) Charles Bronson returns as the architect turned vigilante of the *Death Wish* series, here out to avenge the death of an old army friend. With Deborah Raffin, Ed Lauter, Martin Balsam, and Gavan O'Herlihy. Written by Michael Edmonds. Dir. Michael Winner. R. **40, 54, 65, 100, 105, 109, 110, 113, 201, 204, 206, 208, 217, 219, 300, 302, 304, 308, 315, 316, 319, 322, 323, 327, 402, 405, 506, 518, 524, 526, 539, 541, 603, 608, 610, 611, 612, 617, 638, 642, 702, 707, 710, 713, 721, 724, 754, 756, 803, 814, 818, 821, 900, 903, 904, 907, 910, 917, 920, 932, 958, 963, 970**

EL DIPUTADO—(1 hr. 51 min., '79) In Spanish, Eng. subtitles. An idealistic Socialist government figure in newly democratic Spain becomes the focus of political intrigue as he learns to accept his homosexuality. With Jose Sacristan, Jose Luis Alonso, and Maria Luisa San Jose. Written by Gonzalo Goicoechea and Eloy de la Iglesia. Dir. de la Iglesia. **5**

THE DOCTOR AND THE DEVILS—(1 hr. 32 min., '85) An anatomist in Victorian England refuses to follow the rules of the medical establishment in his scientific research: a gothic thriller inspired by the lives of grave robbers Burke and Hare. With Timothy Dalton, Jonathan Pryce, Stephen Rea, and Twiggy. Ronald Harwood adapted an original screenplay by Dylan Thomas. Dir. Freddie Francis. R. **50, 304, 316, 513, 623**

ELENI—(2 hr. 37 min., '85) As Eleni Gotzoyiannis, a strong-willed peasant who sacrifices herself to save her children during the Greek Civil War, Kate Nelligan stiffens her back, turns her eyebrows into heroic signposts, and stalks across high meadows as if setting an example of conduct for the goats. She seems to be trying to make the other performers flinch; even as she says farewell to her children, she challenges them to be as noble as she is. Her performance is only one of the many things that don't work in this ham-handed adaptation, by writer Steve Tesich and director Peter Yates, of Nicholas Gage's 1983 memoir of his mother. John Malkovich, playing the present-day Gage—an ace New York *Times* reporter who has never given up the dream of avenging Eleni—is disturbingly creepy; he makes the son's quest for the Communist guerrilla leader who condemned Eleni seem rather embarrassing. Tesich and Yates cut back and forth between Eleni's village in the forties and Gage's search in the present, a strategy that destroys our understanding of everything that happens to Eleni. The only performer who comes through is Oliver Cotton as the Communist leader Katis—a petty, hollow-voiced dictator who enjoys his moment of power. Shot in Spain. (Nov. 11, 1985) PG. **57**

FEVER PITCH—(1 hr. 35 min., '85) A journalist working on a series of articles on gambling as a sport goes to Las Vegas and becomes dangerously hooked himself. With Ryan O'Neal, Catherine Hicks, Giancarlo Giannini, and Chad Everett. Written and directed by Richard Brooks. R. **25, 62, 80, 85, 206, 308, 316, 507, 513, 524, 532, 534, 613, 623, 628, 636, 640, 717, 722, 762, 802, 815, 919, 940, 950, 955, 964**

THE GIG—(1 hr. 32 min., '85) Six amateur jazz musicians are offered the chance to fulfill a lifelong dream: a professional engagement. With Wayne Rogers, Cleavon Little, Andrew Duncan, Jerry Matz, Daniel Nalbach, Warren Vaché, Joe Silver, and Jay Thomas. Written and directed by Frank D. Gilroy. **48**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **63, 218, 321, 515, 527, 529, 532, 640, 719, 816, 918, 935, 963, 972**

GRINGO—(1 hr. 25 min., '85) The true story of addict John Spacely, featuring Spacely in the title role, provides a view of the drug culture of the Lower East Side. Shot on location in New York. Dir. Lech Kowalski. **5**

★ **HAIL MARY**—(1 hr. 47 min., '85) In French, Eng. subtitles. Jean-Luc Godard's modern-day version of the Incarnation and Virgin Birth. Marie (Myriem Roussel), a beautiful but otherwise unremarkable Swiss girl, becomes pregnant without losing her virginity; her boyfriend, a dour taxi driver named Joseph (Thierry Lacoste), is baffled and enraged but agrees to marry her. Marie then accepts her fate in a kind of embittered ecstasy—she becomes pure soulfulness and submits to God's mastery. And the child is born. Is it a joke? Well, there are some funny moments, but on the whole it's dead serious, and, in its way, intensely religious. Godard is the eternal male worshiper before the mystery of conception; he photographs Myriem Roussel's body with tenderness and awe. It is perhaps the nudity, and the way Godard makes Marie's renunciation of sex itself an erotic act, that has so angered members of the Catholic hierarchy, many of whom have attacked the film as blasphemous. But if it is blasphemous, it is so only in the literal and institutional sense. This a deeply reverent film, filled with amazement at the presence of the divine in our life. Shown with *The Book of Mary*, a short by Godard's associate, Anne-Marie Miéville. (Oct. 21, 1985) **47**

JAGGED EDGE—(1 hr. 48 min., '85) A gut-twisting piece of low entertainment. You can enjoy it, even as your mind is crying, "Foul." Glenn Close, wearing dress-for-power outfits, is an attorney defending a San Francisco newspaper publisher accused of murdering his wealthy wife. The publisher is played by Jeff Bridges, who is rather strenuously charming—he makes the publisher a man of the world, and, whether innocent or guilty, no one to mess with. Gradually, Close falls in love. The courtroom theatrics are generally enjoyable, but the ending needs a second twist (Agatha Christie would have provided one). Director Richard Marquand has made a grim, clenched movie that builds towards the inevitable climax of the heroine facing the murderer herself—the woman-alone-in-the-dark routine that has squeezed audiences into submission in a dozen or more bad films from *Wait Until Dark* onward. Screenplay by Joe Eszterhas. With Peter Coyote as a villainous district attorney and Robert Loggia as a foul-mouthed but genial private eye. (Oct. 14, 1985) R. **20, 24, 34, 55, 113, 204, 207, 214, 216, 306, 309, 313, 316, 401, 500, 506, 513, 514, 521, 523, 526, 529, 539, 609, 628, 636, 642, 702, 705, 706, 712, 753, 762, 802, 804, 805, 807, 810, 813, 904, 916, 922, 939, 954, 956, 968**

KING SOLOMON'S MINES—(1 hr. 40 min., '85) A new version of the adventures of Allan Quartermain as he searches through Africa for the lost mines of King Solomon. With Richard Chamberlain, Sharon Stone, Herbert Lom, and John Rhys-Davies. Screenplay by Gene Quintano and James R. Silke, based on the novel by H. Rider Haggard. Dir. J. Lee Thompson. PG-13. **11, 88, 105, 201, 202, 206, 215, 219, 304, 309, 315, 316, 319, 512, 518, 521, 524, 541, 600, 606, 611, 612, 623, 625, 632, 721, 803, 814, 818, 903, 910, 912, 915**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. Screenplay by Leonard Schrader. (Aug. 5, 1985) R. **10, 53, 81, 216, 519, 542, 709, 761, 808, 937, 957, 963**

KRUSH GROOVE—(1 hr. 35 min., '85) A musical about a young entrepreneur trying to build his own record company. Starring Blair Underwood, and featuring Sheila E., Run-D.M.C., the Fat Boys, Kurtis Blow, and the New Edition. Screenplay by Ralph Farquhar. Dir. Michael Schultz. R. **37, 68, 88, 100, 107, 113, 219, 308, 326, 505, 514, 539, 608, 710, 722, 724, 806, 903, 919**

LOUIE BLUIE—(1 hr., '85) A documentary portrait of Howard Armstrong, leader of one of the last black string bands in America, featuring performances of blues and folk by Armstrong and his troupe. Dir. Terry Zwigoff. **4**

MACARONI—(1 hr. 42 min., '85) An American businessman returns to Naples after a 40-year absence and renews a friendship from his World War II days. With Jack Lemmon, Marcello Mastroianni, Isa Danieli, and Daria Nicolodi. Written by Ruggero Maccari, Furio Scarpelli, and Ettore Scola. Dir. Scola. PG. **64**

MIXED BLOOD—(1 hr. 38 min., '84) An offbeat look at a drug war in the Lower East Side incited by an immigrant mother and her teenage gang. With Marilia Pera, Richard Ulacia, Geraldine Smith, and Linda Kerridge. Written and directed by Paul Morrissey. **5**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their

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adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from political exile and inadvertently raises the possibility that the daughter could be the natural child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent confrontation between these two, which is no less powerful for being completely inevitable, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **52**

ONCE BITTEN—(1 hr. 35 min., '85) In this spoof of horror films, Lauren Hutton plays a vampire who must periodically suck the blood of a virgin teenage boy in order to keep her youth. With Jim Carrey, Karen Kopins, and Cleavon Little. Screenplay by David Hines, Jeffrey Hause, and Jonathan Roberts; story by Dimitri Villard. Dir. Howard Storm. PG-13. **20, 40, 60, 68, 88, 105, 113, 201, 204, 206, 208, 214, 300, 309, 315, 316, 318, 326, 400, 506, 509, 510, 512, 518, 524, 530, 532, 539, 541, 600, 608, 611, 618, 619, 623, 631, 632, 644, 700, 702, 703, 710, 762, 803, 811, 815, 818, 903, 920, 923, 933, 939, 954, 965, 968**

ONE MAGIC CHRISTMAS—(1 hr. 29 min., '85) A disillusioned young mother learns the true meaning of Christmas. With Mary Steenburgen, Gary Basaraba, Harry Dean Stanton, Arthur Hill, Elizabeth Harnois, and Robbie Magwood. Screenplay by Thomas Meehan; story by Meehan, Phillip Borsos, and Barry Healey. Dir. Borsos. G. **34, 41, 65, 201, 202, 208, 217, 309, 313, 317, 404, 506, 518, 521, 524, 611, 614, 705, 707, 714, 722, 753, 821, 918, 938, 964, 968**

PLENTY—(2 hr. 5 min., '85) David Hare's celebrated play has been made into a handsome, entertaining, but ultimately pointless movie by Fred Schepisi. Susan Traherne (Meryl Streep), Hare's spectacularly restless heroine, serves as a courier for the British secret service in occupied France. She is so excited by the danger and glamour of her wartime experience that everything that happens afterwards in England's gray postwar years seems like one long letdown. She falls apart and becomes a misery both to herself and to the devoted man (Charles Dance) who marries her. But what does Susan mean when she says, "I want to change everything, and I don't know how"? She never leaves her drawing room except to rampage through a series of jobs for which she is patently unsuited. Someone who goes through life demonstrating her superiority is more a stuck-up prig than a tragic heroine. This is a shallow, snobby film in which theatrical temperament tries, and fails, to do the work of intelligence. Streep has a few stunning scenes, but she can't integrate the different moods of the performance. (How could she? Susan has no core.) The exceptionally strong supporting cast includes Tracey Ullman, Ian McKellen, and memorably, John Gielgud. (Sept. 30, 1985) R. **10, 56, 542, 930**

RASPUTIN—(1 hr. 44 min., '78) In Russian, Eng. subtitles. A historical drama about the political and sexual intrigues surrounding the reign of Czar Nicholas II. With Alexei Petrenko. Screenplay by Semyon Lunghin and Ilya Nusinov. Dir. Elem Klimov. **84**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than early accounts had suggested. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part One (4 hr. 33 min., plus intermission) and Part Two (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

SOTTO, SOTTO—(1 hr. 45 min., '84) In Italian, Eng. subtitles. In Lina Wertmüller's new comedy, a husband suspects his wife is becoming involved with another man, unaware that the object of his wife's affections is a woman. With Enrico Montesano, Veronica Lario, Luisa De Santis, and Massimo Wertmüller. Written by Wertmüller and Enrico Oldoini. Dir. Wertmüller. R. **84**

SUBWAY—(1 hr. 44 min., '85) In French, Eng. subtitles. A high-glitz thriller with an unlikely setting—the arcades, platforms, tunnels, and murky maintenance corridors of the Paris Métro. Beneath neon lights, a variety of thieves, bums, musicians, poetic fatalists, and bull artists make a life for themselves while escaping the transit police. Their leader, played by Christopher Lambert, is a daredevil ripoff artist with spiky blond hair and a child's smile. In the movie's glazed terms, he's the ultimate romantic and the last existentialist in Paris. Isabelle Adjani, a bored rich lady who makes rude remarks at dinner parties, falls for this sprite when he steals valuable papers from her house; she then sweeps into the Métro in jewels and furs, and the two have enigmatic, doomed exchanges on deserted platforms. *Subway* is too pretentious to be funny, and too silly to be stylish. Michel Galabru gives a highly professional performance as the chief subway cop. Dir. Luc Besson. (Nov. 11, 1985) R. **57**

SUGARBABY—(1 hr. 26 min., '85) In German, Eng. subtitles. Reviewed in this issue. **81**

SWEET DREAMS—(1 hr. 51 min., '85) An unusually decent biographical picture about the passionate and stormy marriage of Patsy Cline (Jessica Lange), the great country singer, and Charlie Dick (Ed Harris), a charming, charismatic, but rather loutish man whose role in life seems to have been to exhilarate and enrage his brilliant wife. Screenwriter Robert Getchell and director Karel Reisz don't seem much interested in Cline's art—her greatness is presented as a given, something achieved without much struggle. It's the nagging rhythm of the marriage that interests them—the woman's giving everything, the man's screwing up and begging forgiveness, the bouts of anger and sex, distance and closeness. It's almost too central a story, fatally lacking that degree of idiosyncrasy or wildness that would give so domestic a focus any real point. As beautifully as the two talented stars play it, the fourteenth time Charlie heads for the fridge to get a beer and Patsy starts screaming at him, we begin to blank out. (Oct. 14, 1985) PG-13. **20, 36, 60**

TARGET—(1 hr. 57 min., '85) Reviewed in this issue. R. **23, 33, 46, 85, 105, 109, 113, 201, 204, 206, 214, 219, 300, 301, 307, 315, 320, 322, 403, 405, 506, 508, 510, 514, 524, 536, 539, 541, 604, 608, 611, 612, 617, 623, 628, 632, 639, 701, 705, 707, 708, 710, 712, 714, 723, 756, 801, 809, 817, 818, 819, 900, 901, 905, 919, 923, 936, 956, 958, 964, 973**

THAT WAS THEN . . . THIS IS NOW—(1 hr. 43 min., '85) Two boys grow up together as brothers and help each other survive in a tough Minneapolis neighborhood. With Emilio Estevez, Craig Sheffer, and Kim Delaney. Screenplay by Estevez, based on the novel by S. E. Hinton. Dir. Christopher Cain. R. **25, 32, 62, 85, 102, 113, 201, 203, 206, 213, 305, 307, 317, 318, 328, 401, 508, 516, 522, 524, 531, 534, 539, 602, 608, 611, 613, 623, 628, 640, 641, 705, 710, 714, 717, 723, 755, 760, 801, 814, 820, 905, 911, 923, 938, 951, 952, 963, 968**

TO LIVE AND DIE IN L.A.—(1 hr. 56 min., '85) In this vicious cops-and-robbers thriller directed by William Friedkin, men are forever kicking each other in the crotch, and finally someone gets shot in the crotch. This isn't merely a martial-arts strategy, it's a worldview. Everyone uses and betrays everyone else, and that goes for Friedkin, too, who explicitly betrays the audience. The script has been worked up from a novel by former Secret Service agent Gerald Petievich, but it's really a Los Angeles retread of Friedkin's earlier smash, *The French Connection*. Again there are two cops—Feds, this time, rather than city policemen—using criminal methods to catch ruthless criminals. Again there's a great car chase. But in *L.A.*, Friedkin works in a slick, video-influenced style, and his tone is icy and chic rather than gritty. The young Chicago theater actor William L. Petersen gives an exciting performance as a cold-eyed, fearless cop who loves breaking the rules, but by the end Petersen gets thrown on the trash heap along with everyone else in the movie. (Nov. 18, 1985) R. **25, 31, 67, 85, 109, 113, 208, 214, 301, 306, 308, 314, 320, 507, 513, 516, 524, 525, 535, 539, 608, 610, 611, 613, 614, 634, 638, 640, 713, 717, 720, 722, 754, 755, 759, 815, 819, 905, 917, 918, 952, 964**

TRANSYLVANIA 6-5000—(1 hr. 35 min., '85) Two tabloid reporters are sent to Transylvania to write a story for the headline "Frankenstein Lives!": a comedy. With Jeff Goldblum, Joseph Bologna, Ed Begley Jr., Carol Kane, Jeffrey Jones, and John Byner. Written and directed by Rudy DeLuca. PG. **25, 32, 67, 85, 88, 105, 107, 113, 203, 206, 213, 217, 218, 304, 305, 306, 309, 316, 404, 507, 510, 512, 516, 524, 525, 533, 539, 541, 601, 608, 610, 611, 612, 617, 619, 623, 630, 641, 707, 708, 710, 712, 714, 720, 723, 764, 803, 815, 902, 905, 912, 933, 939, 963, 968**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. A group of fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. Only three have jobs they really care about, and the impression one gets is that England is a safer society than ours but also more constricted. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

TWICE IN A LIFETIME—(1 hr. 57 min., '85) It's autumn-leaves Oscars time, but this movie doesn't really make it in the prestige sweepstakes. Gene Hackman, better than ever, is Harry, the steelworker who turns fifty and realizes that his long marriage is over. He starts an affair with a widow (Ann-Margret) he meets in a bar. His wife (Ellen Burstyn) is miserable, and the rest of his large family is upset and edgy, but without such self-renewing moves, the picture suggests, life would stop altogether. Alas, director Bud Yorkin can't escape his own longtime marriage to television. Apart from Hackman's performance, the movie is too square, too straight-from-the-shoulder. Most of the characters aren't individuals but Aging Wife, Older Daughter, Younger Daughter, etc. These people, who are always either hugging each other or telling each other off, all have to "confront" something. In this American, problem-solving approach to drama, a devastating blow is seen as a necessary step towards regeneration. Written by Colin Welland. With Amy Madigan, Ally Sheedy, and Brian Dennehy. (Nov. 4, 1985) R. **61**

★ **WHEN FATHER WAS AWAY ON BUSINESS**—(2 hr. 24 min., '85) In Serbo-Croatian, Eng. subtitles. Marvelous. The young Yugoslav director Emir Kusturica has a talent for earthy comedy without false heartiness; for life spilling over into every corner without indiscipline; for family partings and reunions and squabbles without sentimentality; for poetry without preciousness and lyricism without sunsets. The film is set in the years 1950–52, just after Tito broke with Stalin, a horribly confusing time when too much anti-Stalinism was an indiscretion, too little a disaster. The hero, Mesha (Miki Manojlovic), a philandering minor party official, is sent to a labor camp for two years for a stray remark. As his family carries on, everything is seen through the eyes of his younger son Malik, a round-faced six-year-old. The movie has a tart, rueful, full-bodied savor—European humanism without apology—and a profoundly anti-tragic quality. Winner of the Golden Palm at the 1985 Cannes Film Festival. (Oct. 21, 1985) R. **11, 51, 808, 918**

WHITE NIGHTS—(2 hr. 15 min., '85) Eight years after he has defected to the U.S., a Kirov-trained ballet star's plane crash lands in Siberia; he meets an expatriate American tap-dancer while being held by Soviet officials. With Mikhail Baryshnikov, Gregory Hines, Isabella Rossellini, Geraldine Page, Helen Mirren, and Jerzy Skolimowski. Screenplay by James Goldman and Eric Hughes; story by Goldman. Dir. Taylor Hackford. PG-13. **43, 537, 611, 702, 754, 808, 963**

REVIVALS

ADAM'S RIB—(1 hr. 41 min., '49) Katharine Hepburn and Spencer Tracy as everyone's ideal sophisticated married couple, this time playing two lawyers on opposite sides of a case, in a dated but still tremendously appealing comedy. David Wayne oils around Hepburn and sings her a Cole Porter song, but Judy Holliday, as a hilariously sly, quivering bundle of angst, almost walks off with the picture. Dir. George Cukor. **83**

AROUND THE WORLD IN 80 DAYS—(2 hr. 56 min., '56) Mike Todd's large-scale entertainment, based on the Jules Verne story, has a mid-fifties dullness about it. David Niven and Cantinflas are charming, but the cameo performances by famous stars (Frank Sinatra as an Old West piano player, for instance) grow tiresome, and the spectacle lacks eccentric flair. Dir. Michael Anderson. **9**

THE AWFUL TRUTH—(1 hr. 30 min., '37) A smart, sophisticated screwball comedy—one of the best. With Irene Dunne, Cary Grant, and Ralph Bellamy. Dir. Leo McCarey. **83**

THE BICYCLE THIEF—(1 hr. 30 min., '49) In Italian, Eng. subtitles. One of the epochal achievements of Italian neorealist cinema, Vittorio De Sica's film deals with a poor man and his son in postwar Rome, living off the father's bicycle, which gets stolen. The search for that missing lifesaver is moving, funny, grotesque, and finally shattering, and the performances of the expertly guided and amateur cast are almost more real than life itself. **9**

BRINGING UP BABY—(1 hr. 42 min., '38) Poor Cary Grant. On the eve of his nice, quiet wedding, his star crosses those of Katharine Hepburn and her very large cat, who chase him all the way to Connecticut, where he becomes further entangled with the fearsome May Robson, Barry Fitzgerald, and a small dog, and loses his prized intercostal clavicle, and . . . See for yourself. A masterpiece of inspired silliness. Dir. Howard Hawks. **8**

AN OUTCAST OF THE ISLANDS—(1 hr. 42 min., '51) Carol Reed's little-seen but great version of an early Conrad novel, still one of the best literary adaptations in movie history. It retains paragraphs of Conrad's extraordinary purple-prose dialogue, delivered by a great cast—Trevor Howard, Ralph Richardson, Robert Morley, Wendy Hiller, and the native girl Kerima, who is largely silent. It's one of Conrad's meditations on civilization and savagery, set on a Malayan island. **8**

PAT AND MIKE—(1 hr. 34 min., '52) Perfection. Ruth Gordon and Garson Kanin wrote the screenplay; George Cukor directed; Katharine Hepburn plays a multi-talented athlete; Spencer Tracy a tough-talking coach. This movie explained sexism before anyone knew the word; it is also, miraculously, one of the most completely charming romances on film. With Aldo Ray as a dumb boxer. **83, 969**

THE PHILADELPHIA STORY—(1 hr. 51 min., '40) Katharine Hepburn must choose between Cary Grant and Jimmy Stewart (we should all have such problems). This urbane comedy revived Hepburn's career—seeing it, you wonder how she could ever have been labeled "box-office poison." Stewart won an Oscar for his portrayal of a mild-mannered young reporter. Dir. George Cukor. **8**

POTEMKIN—(1 hr. 10 min., '25) It's been a schoolroom classic for so long that one instinctively resists it. But if you're seeing it for the first time, or after a long period of abstention, it has a unique power. *Potemkin* is about a revolt on a czarist battleship in 1905, and it features Eisenstein's extraordinary "montage" method of shooting and editing, which now more than ever looks like an eccentricity rather than the mainstream style that Eisenstein thought it would become. The movie culminates in the incredible Odessa Steps sequence. **8**

RASHOMON—(1 hr. 30 min., '51) In Japanese, Eng. subtitles. A pinnacle of Japanese filmmaking and the first film to bring awareness of that country's cinema to America, it's about a violent crime as seen through the eyes of various witnesses. With Toshiro Mifune and Machiko Kyo. Dir. Akira Kurosawa. **87**

TOKYO STORY—(2 hr. 14 min., '53) In Japanese, Eng. subtitles. Yasujiro Ozu's masterpiece about an elderly Japanese couple and their relationships with their grown children reaches the inner core of universal human experience. **87**

WE'RE NOT DRESSING—(1 hr. 3 min., '34) A rather silly, but very cheerful, musical version of *The Admirable Crichton,* wherein Bing Crosby, Ethel Merman, Carole Lombard, and others are shipwrecked on an island. Class distinctions vanish, Bing and Ethel sing, and George Burns and Gracie Allen turn up to confuse everyone even more. Dir. Norman Taurog. **8**

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, November 20

THE BOYS OF WINTER—John (*Agnes of God*) Pielmeier's play is about a company of marines sent on a secret mission in the mountains of Vietnam. With Matt Dillon, Andrew McCarthy, Wesley Snipes, Ving Rhames, D. W. Moffat, Thomas Ikeda, Tony Plana, and Brian Tartantina. Mon. thru Thurs. at 8 p.m.; Fri. and Sat. at 7 and 10 p.m.; $29.50. Previewing now prior to a December 1 opening. **Biltmore Theatre,** 261 West 47th Street (582-5340). 1 hr. 45 min. (no intermission). All major credit cards.

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are Patti Cohenour and Howard McGillin. Previews now prior to a 12/2 opening. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m. All performances except Wednesday matinees are $35 and $45. Wed. at 2 p.m., $25 and $35. **Imperial Theater,** 249 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

Friday, November 22

JERRY'S GIRLS—Chita Rivera, Leslie Uggams, and Dorothy Loudon star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven backup singers and dancers. Previews start 11/22 prior to a 12/8 opening. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $39.50; Wed. at 2 p.m., $20 to $35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards.

WIND IN THE WILLOWS—A musical, based on Kenneth Grahame's 1908 classic, with book by Jane Iredale, music by William Perry, lyrics by Roger McGough & Mr. Perry; directed by Edward Berkeley. Story transports us to the world of the riverbank where animals are human and life depends on friendship, loyalty, and love. Featured in the cast are P. J. Benjamin, Donna Drake, Vicki Lewis, Irving Barnes, John Carrafa, David Carroll, and Nathan Lane. Previews begin 11/26 prior to a 12/12 opening. Tues. thru Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20 to $45. **Nederlander Theatre,** 208 West 41st Street (921-8000). 2 hrs. 10 min. All major credit cards.

Now Playing

AS IS—William Hoffman's touching play about a gay couple's attempts to come to terms with the threat to life posed by the frightening AIDS crisis; directed by Marshall Mason. Featured in the cast are Jonathan Hadary, Jonathan Hogan, Ken Kliban, Lily Knight, Claris Erickson, and Lou Liberatore. The acting is remarkable, as are the decor, lighting, and costumes. Mon.–Sat. at 8, $25–$35; Wed. & Sat. at 2, $20–$30. **Lyceum,** 149 W. 45th St. (239-6200). 1 hr. 30 min. All major credit cards. **IRLS**

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Ron Richardson, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, and rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 W. 49th St. (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Bruce Norris is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Bill Sadler. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr. 40 min. All major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Nicholas Strouse stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Jennifer Blanc, Dick Latessa, Dorothy Holland, Wendy Gazelle, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's lighting can nowise be faulted. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Van Johnson and Walter Charles star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon.–Sat. at 8, Sat. at 2, $37.50–47.50; Wed. at 2, $32.50–$42.50; some balcony seats $10 at each performance. **Palace Theatre,** Bdway & 47th St. (757-2626). 2 hr. 40 min. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement here. Mon.–Sat. at 8, Sat. at 2, $30–45; Wed. at 2, $25–$40. **Winter Garden,** Broadway & 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30 to $45. **Shubert Theater,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

DOUBLES—Keir Dullea, Cliff Gorman, Robert Reed, and Charles Repole are the new stars who are in the process of keeping the ball flying in David Wiltse's cleverly molded and orchestrated play, described as a comedy about male friendship and male "mid-life crises"; directed by Morton Da Costa. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m.; $30 to $35; Wed. at 2, $15 to $30. **Ritz Theatre,** 225 West 48th Street (582-4022). 2 hr. 10 min. All major credit cards.

42ND STREET—Millicent Martin, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50 to $45; Wed. at 2 p.m.; $20 to $35. **Majestic Theatre,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ● **IRLS**

THE ICEMAN COMETH—A revival of the Eugene O'Neill play; Jason Robards has the title role and is directed by Jose Quintero (as in the famous revival of 1956). Barnard Hughes co-stars as the owner of the saloon where down-and-outers hang out, and Donald Moffat plays the disillusioned anarchist. With Leonardo Cimino, Allen Swift, Caroline Aaron, Harris Laskawy, Paul Austin, James Greene, John Christopher Jones, Paul McCrane, Walter Flanagan, Bill Moor. Tues. and Thurs. at 7 p.m., Wed. at 2 p.m., Sun. at 3 p.m., $27.50–$40; Fri. and Sat. at 7 p.m., $32.50–$45. Phone for 11/25 thru 12/31 holiday schedules. **Lunt-Fontanne Theatre,** 205 West 46th Street (575-9200). Approx. 4 hr. 45 min. Credit cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues. thru Fri. at 8 p.m., $27.50 and $32.50; Sat. at 8 p.m., $30 and $35; Wed. and Sat. at 2 p.m., Sun. at 3 p.m. $25 and $30. **Booth Theatre,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards.

THE MARRIAGE OF FIGARO—Richard Nelson's translation and adaptation of Beaumarchais's comedy classic which provided the plot for Mozart's opera, directed by Andrei Serban, starring Anthony Heald, Dana Ivey, Mary Elizabeth Mastrantonio, and Christopher Reeve. Also in the cast are Caitlin Clarke, James Cahill, William Duell, Carol Teitel, Louis Zorich. Settings and costumes designed by Beni Montresor; incidental music by Richard Peaslee. Tues. thru Thurs. at 8 p.m., Wed. and Sat. at 2 p.m.; Sun. at 3 p.m., $30; Sat. at 8 p.m.; $33; thru 12/15. **Circle in the Square Theatre,** Broadway at 51st Street (239-6200). 2 hr. 45 min. All major credit cards. **IRLS**

THE ODD COUPLE—Brenda Vaccaro plays the untidy one and Sally Struthers the meticulous one in a revision of the Neil Simon comedy about two ill-matched friends who share an apartment; directed by Gene Saks; with Mary Louise Wilson, Lewis J. Stadlen, Jenny O'Hara, Kathleen Doyle, Tony Shalhoub, Marilyn Cooper. Tues.–Sat. at 8, $27.50–$37.50; Sat. at 2, Sun. at 3, $25–$35; Wed. at 2; $20–$30. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 10 min. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic musical comedy satire, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, David Newman, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and others; directed by Jacques Levy; choreographed by Margo Sappington. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30–$45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. 10 min. All major credit cards. ● ●

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera*. Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., $10 to $27.50; Fri. at 7 and 10 p.m., $17.50 to $32.50; Sat. at 2 p.m., $15 to $30; Sat. at 8 p.m., $20 to $35. **Plymouth Theatre,** 236 West 45th Street (239-6200). 2 hr. 30 min. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $37.50-$45; Wed. at 2 p.m.; $27.50-$35. **Gershwin Theatre,** 51st Street West of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. Featured in the cast are the dancers Christopher d'Amboise, Gen Horiuchi, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th St. (239-6200). 2 hr. 30 min. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, with sexy and provocative choreography by Juan Carlos Copes, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30 p.m., $27.50 to $37.50; Fri. and Sat. at 8 p.m., $30 to $40; Sat. at 2 p.m., $25 to $35. **Mark Hellinger Theatre,** 247 West 51st Street (757-7064). 1 hr. 30 min. Credit cards.

OFF BROADWAY

AUNT DAN AND LEMON—Wallace Shawn's play examines the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, and starring Linda Hunt and Kathryn Pogson; in a Royal Court Theatre production. Featured in the cast are Linda Bassett, Wallace Shawn, Mario Arrambide, Lynsey Baxter, Larry Pine. Tues.-Sat. at 8 p.m., Sat. & Sun. at 3 p.m.; $20 to $25; thru 12/8. **Public/Martinson Hall,** 425 Lafayette Street (598-7150). **IRLS**

BREAKING THE PRAIRIE WOLF CODE—Play by Lavonne Mueller about a Civil War widow who uproots her daughter and sets off by wagon train for California; directed by Liz Diamond. With Judith Barcroft, Tenney Walsh, Robert Black, Novella Nelson, Caroline Kava, James Lally. Wed.-Sat. at 8. Wed. & Sat. at 2, Sun. at 3; 11/19-27. 11/29-12/8, Fri., Sat., Wed., & Thurs. at 6, Sun. at 1 & 7; $12. **American Place Theatre,** 111 West 46th Street (247-0393).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Featured in the cast are Jack Rechtzeit, Zypora Spaisman, Raquel Yossiffon, Betty Silberman, Miriam Gordon, and Menachem Bazian; directed by Roger Sullivan. Sat. at 8:30 p.m., Sun. at 2 and 5:30 p.m.; $10 to $14; thru April 1986. **Folksbiene,** 123 East 55th Street (755-2231).

CANDIDA—Revival of George Bernard Shaw's romantic drama starring Susan Tabor, Kevin Adlee, and Kurt Schlesinger. 11/26-12/8 at 8, Sun. mats. at 3; $7.50. **Heritage Theatre,** 2nd floor (679-7575).

CRIME AND PUNISHMENT—Dostoevsky's story in a new adaptation by L. A. Sheldon, in three acts and nineteen scenes performed by sixteen writers in 29 roles. Shan Sullivan plays Raskolnikov and Caroline Arnold is Sonya; directed by Maria Mazer and John Van Ness Philip. Mon. thru Sat. at 8 p.m., Wed. and Sun. at 2 p.m. $18.50-$23.50. **Harold Clurman Theater,** 412 West 42nd Street (594-2370).

CURSE OF THE STARVING CLASS—Margo Martindale and Eddie Jones star in Sam Shepard's play about the dissolution of an American family; directed by Robin Lynn Smith. Featured in the cast are Bradley Whitford, Karen Tull, James Gleason, Dan Patrick Brady, Stephen Bradbury, and Jude Ciccolella. Tues. thru Sat. at 8 p.m., Sat. at 2:30 p.m., Sun at 3 and 7:30 p.m.; $22 to $26. **The 890 Theater,** Broadway at 19th Street (533-8834).

DAMES AT SEA—Revival of the 1968 hit that spoofed the early '30s Hollywood musicals, starting with a sweet kid from middle America who takes a bus to Broadway with a heart full of hopes; music by Jim Wise, book and lyrics by George Haimsohn and Robin Miller; directed and choreographed by Neal Kenyon. Tues. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m., Sun. at 3 p.m.; $20 to $30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

DENNIS—James Ryan's play about the murder of Allard Lowenstein by Dennis Sweeney; directed by Dan Bonell. Featured in the cast are William Carden, Peter Freedman, Myra Taylor, David Toney, Anne O'Sullivan, and Richmond Hoxie. Tues. thru Sat. at 8, Sat. at 2, Sun. at 3; $10 to $14; from 11/20. **Ensemble Studio Theatre,** 549 West 52nd Street (247-3405).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $20-$24. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin has the title role in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks. Featured in the cast are Kathleen Claypool, Ian Stuart, Alan Brooks, Christopher Curry, Breon Gorman, and Kevin Geer. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 thru $24.50. **Astor Place Theatre,** 434 Lafayette Street (254-4370).●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Tues. thru Sat. at 8 p.m., Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $25 to $29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HAMELIN—*A Musical Tale From Rats to Riches.* The rock musical comedy, by Richard Jarboe, Harvey Shield, and Matthew Wells, is a fractured fable of a modern-day piper who takes a trip back into time; directed by Ron Nash. Featured in the cast are Erica Paulson, Scott Fless, Jodi Mitchel, Patrick Hamilton, Liz Larsen, Wayne Hoffman, Andrew Kraus, and Steven Jacob. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $24. **Circle in the Square Downtown,** 159 Bleecker Street (254-6330).

THE IMPORTANCE OF BEING EARNEST—Dina Merrill stars in a revival of the 1895 Oscar Wilde comedy; directed by Philip Campanella. Featured in the cast are A. D. Coner, William Denis, Carmella Ross, Robert North, Cherry Jones, Samuel Maupin, Anthony Fusco, and Cynthia Dozier. Tues. thru Sat. at 8 p.m. Wed. and Sat. at 2:30 p.m. and Sun. at 3 p.m.; $20 thru $27.50. **Samuel Beckett Theatre,** 410 West 42nd Street (594-2826).

JONIN'—Gerard Brown's comedy/drama, set in a black college fraternity house, centers on a tight-knit group of Omega frat brothers; directed by Andre Robinson, Jr. Featured in the cast: Mark Vaughn, Jerome Preston Bates, John Canada Terrell, Carla Brothers, Timothy Simonson, Gregory Holtz, Sr., Eric Payne, Jaime Perry, and Eriq LaSalle. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m.; $20 and $25. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

JUST SO—Andre de Shields stars, with Theresa Burrell, Keith Curran, and Tina Johnson, in a musical by Doug Katsaros, Mark St. Germain, and David Zippel; based on the Rudyard Kipling stories. Tues.thru Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $20-$29.50. **Jack Lawrence Theatre,** 359 W. 48th St. (307-5452).

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Aidan Quinn, Harvey Keitel, Geraldine Page, Karen Young, and Amanda Plummer are the stars. From 11/22. **Promenade Theatre,** 76th St. & Bdway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny play, now in its fourth year, is set in a Skid Row flower shop run by a botanical genius with a flair for experimentation; music by Alan Menken, book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, vocally by Ron Taylor; others in the cast: Annie Golden, Andrew Newman, Fyvush Finkel, Suzanne Douglas, Louise Robinson. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 2 & 5, $27.50-$35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMMA I WANT TO SING—Desiree Coleman and Doris Troy in a gospel musical, by Vi Higginsen (who nar-

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rates) and Kenneth Wydro, about a woman in the church choir who dreams of becoming a pop singer. Wed. & Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8, Sat. at 11 a.m., 2, 5 and 8 p.m.; Sun. at 2 and 5 p.m.; $20 to $25. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804). ● ●

A MATCH MADE IN HEAVEN—Monica Tesler, Leon Liebgold, and David Montefiore star in a Yiddish musical comedy of errors in a turn-of-the-century Jewish shtetl; English subtitles; directed by Yankele Alperin (who also performs). Book and music by Jack Rechtzeit. There's a dancing and singing ensemble and a Klezmer orchestra. Wed. at 2 & 8, Sat. at 8:30, Sun. at 2 & 5:30; Thurs. at 2 p.m.; $12.50–$22.50; thru 12/19. **Town Hall,** 123 W. 43rd St. (921-9442).

MAYOR—Lenny Wolpe has the title role in a musical based on the book by Mayor Edward I. Koch, with music and lyrics by Charles Strouse, book by Warren Leight; directed by Jeffrey Moss. Featured in the cast are Douglas Bernstein, Kathryn McAteer, Marion Caffey, Ilene Kristen, Keith Curran, Ken Jennings, and Nancy Giles. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $30. **Latin Quarter,** 200 West 48th Street (586-3905).

NONSECTARIAN CONVERSATIONS WITH THE DEAD—Laurie Carlos's play deals with the isolation of black people in America and internationally; directed by the author and LaTanya Richardson. With Ruben Hudson, Jonathan Peck, Amber Villenueva, Marilyn Worrell. Wed.–Sat. at 8, Sat. & Sun. at 3; $8; thru 11/24. **New Federal Theatre,** 466 Grand St. (598-0400).

THE NORMAL HEART—Larry Kramer's timely play spans the period from 1981–84 during which years the incidence of AIDS in this country had escalated to epidemic proportions; directed by Michael Lindsay-Hogg. Featured in the cast are Stephen Rowe, Donald Berman, Richard Zimon, Tom Mardirosian, with Philip Richard Allen. Tues. thru Sun. at 8 p.m., Sat. and Sun at 3 p.m.; $20 and $25. **Public/Anspacher Theater,** 425 Lafayette St. (598-7150). **IRLS**

ORPHANS—Lyle Kessler's story of two brothers and the stranger who enters their home and subtly takes over their lives; inventively and energetically directed by Gary Sinise. Featured in the cast are Kevin Anderson, Terry Kinney, John Mahoney; and there is no better ensemble acting anywhere. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

PENN & TELLER—This pair of talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Tues. thru Fri. at 8, Wed. at 2, Sun. at 3 & 7; $20–$24. **Westside Arts,** 407 W. 43rd St. (541-8394).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and nine composers & lyricists; directed by Paul Lazarus. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $20 to $29.50. Featured in the cast are Trey Wilson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

TATTERDEMALION—Jack Sevier stars in a musical with book, music and lyrics by Judd Woldin, directed by Eric Krebs. It's based on Israel Zangwill's novella, set in 1790 London, and is about *schnorring,* the art of getting something for nothing. Tues.–Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $22.50–$30. **Douglas Fairbanks,** 432 W. 42nd St. (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma* as the opening production of the evening, both directed by Kenneth Elliott. Featured in the cast are the author, the director,and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues. thru Thurs. at 8 p.m, Fri. and Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $17.50 to $20. **Provincetown Theatre,** 133 Macdougal Street (477-5048).

WHAT'S A NICE COUNTRY LIKE YOU . . . DOING IN A STATE LIKE THIS?—Topical musical revue, by Ira Gasman and Cary Hoffman, directed by Suzanne Hoffman, that spoofs the politics and social concerns of America today. Tues.–Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7; $15–$17.50. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

YOURS, ANNE—The diary of Anne Frank, set to music by Michael Cohen, with libretto by Enid Futterman; directed by Arthur Masella. Trini Alvarado stars, with Hal Robinson. Tues. thru Sat. at 8 p.m., Wed. at 2:30 p.m., Sat. and Sun. at 3 p.m.; $35. **Playhouse 91 Theatre,** 316 East 91st Street (831-2000).

THEATER COMPANIES

ACTING GROUP—Two one-acters by Ralph Paper: *Soap Opera* and *Girls We Have Known;* directed by Richard Pinter. Fri. thru Mon. at 8 p.m. and Sun. at 3 p.m.; thru 11/25; $6. **Actors Repertory Theatre,** 303 East 44th Street (645-1459).

AMERICAN JEWISH THEATRE—*Greenfields*, Peretz Hirshbein's 1923 pastoral romance of Jews in the farms and the fields, translated by Joseph Landis, and directed by Stanley Brechner. Featured in the cast are Barbara Siege, Michael Cerveris, Norman Golden, Rebecca Ellens, Robin Morse, Matt de Ganon. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $18.50; thru 11/24. **92nd Street Y,** Lexington at 92nd (831-8603).

AMERICAN SHAKESPEARE REPERTORY—In rolling repertory thru 11/24 (phone for dates of individual plays): Shakespeare's *Macbeth* and *Julius Caesar;* Gogol's *The Inspector;* Sophocles' *Antigone;* Christopher Marlowe's *Dido, Queen of Carthage;* Ben Jonson's *The Alchemist.* Thurs. at 8, Sun. at 3, $8; Fri. and Sat. at 8 p.m.; $10. **Theatre 22,** 54 W. 22nd St. (279-9321).

BILLIE HOLIDAY THEATRE—John Redwood's *Mark VIII:xxxvi*, with an interracial cast, involves a premeditated racist act and a six-year secret which wrecks havoc on reputations; directed by Lillie Redwood. Thurs. thru Sat. at 8 p.m., Sat. at 3 p.m., Sun. at 4 p.m. $6 to $10; thru 12/22. **Billie Holiday Theatre,** 1368 Fulton Street, Brooklyn (718-636-0918).

CHICAGO CITY LIMITS—*Choice Cuts,* favorites from the past and some new topics, plus audience participation. Wed. & Thurs. at 8:30, Fri. & Sat. at 8:30 & 11; $10–$12.50. **Theater,** 351 E. 74th Street (772-8707).

CIRCLE REPERTORY THEATRE—Lanford Wilson's *Talley & Son,* last of the *Talley Trilogy,* recounts events in the household on 7/4, the same night as the events of *Talley's Folly* are happening; directed by Marshall Mason. With Farley Granger, Joyce Reehling Christopher, Julie Bargeron. Tues.–Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; $22.50–$25; thru 11/24. Rotates with Paul Osborn's *Tomorrow's Monday,* about a man returning to his family in the Midwest, bringing along his sophisticated New York wife; directed by Kent Paul; thru 11/21. Phone for schedule. **Circle Repertory Theatre,** 99 Seventh Avenue South (924-7100).

CITY STAGE COMPANY—Henrik Ibsen's *Brand*, his most poetic work and easily his most spiritually unsettling one. It's about an uncompromising pastor, played by Robert Stattel, with Erika Petersen in the role of his wife; directed by Craig D. Kinzer. And it's a joy to see it finally mounted here. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $18. **CSC Repertory Theatre,** 136 East 13th Street (677-4210).

DOUBLE IMAGE REPERTORY—John Patrick Shanley's *Savage in Limbo,* directed by Mark Linn-Baker, is set in a Bronx bar on a hot night with a young girl looking for action. George F. Walker's *Filthy Rich,* directed by Max D. Mayer, is a gangster/gun moll/private eye opus. In repertory in alternating weeks, Tues. thru Sat. at 8 p.m., Sat. & Sun at 3 p.m.; $12; thru 11/24. Phone for details. **Double Image Theatre,** 304 West 47th Street (247-5361).

EQUITY LIBRARY THEATRE—A revival of *She Loves Me,* with book by Joe Masteroff, music by Jerry Bock, lyrics by Sheldon Harnick. Tues. thru Sun. at 8 p.m. Sat. and Sun. at 2:30 p.m.; thru 11/24. **Equity Library Theater,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—Audience-suggestion improvisations and revues. Fri. and Sat. at 8:30 and 10:30 p.m.; $10. **First Amendment,** 2 Bond St. (473-1472).

FOURTH WALL—*From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 8; $7. **Fourth Wall Theatre,** 79 East 4th Street (254-5060).

IRONDALE ENSEMBLE PROJECT—Alfred Jarry's *Ubu,* revived in a new translation, and directed by Jim Niesen and Annie-B Parson. Wed. and Thurs. at 8 p.m. Sun. at 3 p.m.; $8 and $10; thru 11/24. **The Secret Theater Studio,** 43 West 13th Street (666-7856).

JEAN COCTEAU REPERTORY—Luigi Pirandello's *Six Characters in Search of an Author* tells of a classic conflict between illusion and reality. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $12; thru 11/22. **Bowerie Lane Theater,** 330 Bowery (677-0060).

JEWISH REPERTORY THEATRE—*The Special,* with music by Galt *(Hair)* MacDermot; book and lyrics are by Mike Gutwillig. Story deals with two French-Canadian families, a love affair, and a political crisis; directed by Ran Avni. Tues., Wed., and Thurs. at 8 p.m., Sat.

at 8:30 p.m., Sun. at 2 and 7 p.m.; $14 weeknights; $17 weekends. **Jewish Repertory Theatre,** 344 East 14th Street (279-4200). Closed.

LIMBO THEATRE—David Wojnarowicz's *Sounds in the Distance,* story of a former hustler/thief/mugger who left home at age nine, is told as he looks back at his early days; directed by Molly Fowler. Featured in the cast are Clint Vriezeland, Ward Asquith, David Thornton, Meg Grafton, Tommy Rothman, Rick Grove, Morris Johnson, Leo Holder, and Barbara Hooyman. Thru 11/22; $8; call theatre for schedules. 11/16–12/8, Jeff Weiss's *Convergent Lives* returns; the story's about a professor with a penchant for oriental wrestling. $8. **Theatre,** 647 E. 9th St. (228-3000).

LA MAMA, E.T.C.—Pt. I of Paul Foster's comedy gaslight murder mystery *The Dark and Mr. Stone,* starring Kevin O'Connor; directed by Sylvain Lhermitte; Wed. thru Sun. at 7:30 p.m.; $8. Pt. II opens 11/27. **Theater,** 74A East Fourth Street (475-7710).

MANHATTAN PUNCH LINE—Gil Schwartz's *Love As We Know It* is a look at sex and love in the big city; directed by Josh Mostel. Featured in the cast are John McGinley, Polly Draper, Karen Ludwig, Michael Countryman, and Marek Johnson. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m. $8; thru 11/23. **INTAR Theatre,** 420 West 42nd Street (279-4200).

MANHATTAN THEATRE CLUB—Nancy Marchand and Frances Sternhagen star in Paul Osborn's *Oliver, Oliver,* story of a man with more style than money who is determined to find his mother a wealthy husband; directed by Vivian Matalon. Tues. thru Sat. at 8 p.m., Sun. at 2:30 p.m.; $21 to $26; thru 12/1. **City Center Space,** 131 West 55th Street (246-8989).

MEDICINE SHOW ENSEMBLE—Kenneth Koch's *A Change of Hearts,* a comic opera with music by David Hollister, and *The Death of Sir Brian Caitskill,* a semi-mock heroic playlet, and David Finkelstein's *Electric Blue Cornfield,* with words and music by David Finkelstein; all directed by Barbara Vann. Thurs. thru Sat. at 8 p.m. $5 to $8; 11/22 thru 12/28. **Medicine Show,** 6 West 18th Street (255-4991).

MERIDIAN GAY THEATRE—Eric Gutierres and Steve Satta star in a revival of Sidney Morris's *If This Isn't Love!,* which tells of a pair who become and remain lovers for over twenty years, with scenes taking place during each decade of their relationship; directed by the author. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10. **Shandol,** 137 West 22nd Street (279-4200).

MIRROR REPERTORY COMPANY—Elizabeth Franz, Clement Fowler, and Ann Hillary star in a revival of Jean Giraudoux's *The Madwoman of Chaillot;* directed by Stephen Porter. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Wed. at 2 p.m., Sat. at 5 p.m., Sun. at 3 p.m. $22–$25. **Saint Peter's Church,** 619 Lexington Avenue (223-6440).

NEGRO ENSEMBLE COMPANY—Samm-Art Williams's *Eyes of the American* opens the company's 19th season. Directed by Walter Dallas, play deals with politics, corruption, and deceit on a Caribbean island. Tues.-Fri. at 8, Sat. at 3 & 8:30, Sun. at 2:30 & 7; $15–$20. **Theatre Four,** 424 W. 55th St. (246-8545).

PAN ASIAN REPERTORY—Vijay Tendulkar's *Ghashiram Kotwal,* the story of a man who is punished for a crime he didn't commit, then climbs to a position of power to wreak vengeance on the town that wronged him; directed by Tisa Chang. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m.; $10 to $15; thru 12/7. **Playhouse 46,** 423 West 46th Street (245-2660).

PLAYWRIGHTS HORIZONS—*Anteroom,* by Harry Kondoleon, refers to a small room between the kitchen and dining room of a large Southampton "cottage" and reveals manipulation on various social levels; directed by Garland Wright. With Elizabeth Wilson, Susan Cash, Albert Macklin, Crystal Field, Mitchell Lichtenstein, Colin Fox, Janet Hubert. Calltheatre for schedules. **Mainstage,** 416 W. 42nd St. (564-1235).

PRESENT COMPANY—Revival of S. J. Perelman's comedy, *The Beauty Part,* directed by Philip Jostrum, is a trip through the late '50s from Park Avenue and Greenwich Village to tinseltown. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $8; thru 11/24. **Sargent Theatre,** 314 West 54th Street (279-4200).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion; Cafe con Leche,* Gloria Gonzales's play; thru December. $10 for plays and $15 for musicals. Spanish language throughout. Call theater for details. **Gramercy Arts Theatre,** 138 East 27th Street (889-2850).

RIDICULOUS THEATRICAL COMPANY—Charles Ludlam's *The Mystery of Irma Vep,* a penny-dreadful starring Charles Ludlam and Everett Quinton; Fri. thru Sun. at 8 p.m. Also, Charles Ludlam's play *Salammbo (An Erotic Tragedy),* freely adapted from the Gustave Flaubert novel. Tues. thru Thurs. at 8 p.m. $20. **Ridiculous Theatre,** One Sheridan Square (691-2271).

ROYAL COURT REPERTORY—*The Curse,* written and directed by Phyllis Craig, is a drama telling why five generations of Baskervilles have died in mysterious ways. Thurs. thru Sun.; thru 12/1; $8. **Royal Court Theatre,** 301 West 55th Street (997-9582).

SAN FRANCISCO MIME TROUPE—*Steel Town,* a musical comedy-with-a-message portraying plant closings and their impact on factory employees. Wed.–Fri. at 8, Wed. & Sat. at 2, Sun. at 3; $10–$15; thru 12/1. **Symphony Space,** Bdway & 95th St. (864-1414).

THEATRE SCARAMOUCHE—An evening of romantic one-acters: Kenneth Sawyer Goodman's *The Game of Chess,* Lawrence Langner's *Another Way Out,* and Eden Phillpotts's *Something to Talk About.* 11/17–20, 24–27, 12/1–4 at 7:30 p.m.; $8. **18th Street Playhouse,** 145 West 18th Street (718/743-1527).

WESTSIDE REPERTORY—Georges Feydeau's *Baby, Take Your Medicine;* directed by Andres Castro. Fri. thru Sun. at 8 p.m., Sun. at 3 p.m.; $7; thru 1/5/86. **West Side Rep,** 252 West 81st Street (666-3521).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ASPERSIONS CAST—Daryl Chin's elegy about an old house, passing; a three-act play with thirty characters "in search of autonomy," directed by the author. 11/21-24 at 7:30 p.m.; $4. **Theater for the New City,** 162 Second Avenue (254-1109).

BECOMING MEMORIES—Arthur Giron's play which explores relations between several generations of an American family; directed by Kevin Kuhlke. Tues. thru Sun. at 8 p.m.; thru 11/23; $7.50. **Tisch School of the Arts,** 721 Broadway (598-2091).

BLOOD BROTHERS—Nancy Grome's drama takes place in the Louisiana Bayou where two brothers battle each other for survival; directed by Michael Rutenberg. 11/20 thru 23 at 8 p.m. 11/24 at 3 p.m.; $5.Presented by the Theatre and Film Department of Hunter College. **Little Theatre,** East 68th Street between Park and Lexington Avenues (772-4321).

CANDIDA—The Thomas Davis Irish Players present George Bernard Shaw's 1898 romantic comedy; directed by Bonnie-Ann Black. 11/20–24. Evenings at 8 p.m. Sundays at 3 p.m. $8 to $10. **Vortex Theatre,** 164 Eleventh Avenue (204-1151).

CASUALTIES—Joe DiMiceli's drama focuses on the delayed stress syndrome suffered by nurses who served in Vietnam; directed by Carter Inskeep. Thurs. thru Sat. at 8, Sun. at 3 and 7; thru 12/1; $8. Riverwest Theatre, 155 Bank St. (243-0259).

CARTOON—David Jones's comedy about an estranged couple who meet to sign divorce papers, but the Bomb drops; directed by Joan Sitomer; with Ashley Gardner and Andrew Finney. thru 11/24, exc. Wed.; $6. **Chelsea Center,** 436 W. 18th St. (534-0636).

CHILDREN OF STAGE CRAFT—Musical by Ken Charles and Sue Larsen, about life backstage; directed by Jimmy Mello. Fri. & Sat. at 8; $10; thru 1/25/86. **Cash Space,** 10 E. 18th St. (734-2601).

CRIMES OF THE HEART—Revival of Beth Henley's play about the plight of three southern sisters trapped by their passions. Alternate casts from the Barnard College Theatre program take part. 11/20 and 21 at 5:30, 11/22 and 23 at 7:30 p.m., 11/23 and 24 at 2 p.m.; $2. **Minor Latham Playhouse,** 119th Street and Broadway (280-2079).

CRUISE CONTROL—Kevin Wade's play about a man who tries to get away from it all and has it pull up right next to him; directed by Norman Rene. With Derek Smith, John Getz, Elizabeth Berridge, Patricia Richardson. Tues.-Sat. at 8, Sun. at 3 & 7:30; $11–$14; thru 12/8. **WPA,** 519 W. 23rd St. (206-0523).

THE CUSTODIAN—Michael Weholt's play about the unseen forces that test our character and sanity; directed by Gordon Edelstein. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; thru 12/1; $6. Moving Target, 46 Cadman Plaza West, Brooklyn (718/788-3009).

A DOLL'S HOUSE—Revival of Henrik Ibsen's drama on women's stand for liberation and individual identity. Thurs.–Sat. at 8; $6; thru 11/23. **Good Shepherd Church,** 152 West 66th Street (877-0118).

DOUBLE BASS—Patrick Suskind's play about a working life in art and a frustrated life in love; directed by Kent Paul; featuring Boyd Gaines. Thurs.–Sun. at 8; Thurs. at 11 a.m., Sun. at 2; $8; thru 12/8. **New Theatre,** 465 Dean Street, Bklyn (718/230-3366).

DROP DEAD—Theatrical satire by Billy Van Zandt (who also directs) and Jane Milmore. Wed. thru Sat. at 8 p.m., Sun at 3 p.m. $10; thru 11/24. **No Smoking Playhouse,** 354 West 45th Street (279-4200).

THE EMPTY NEST—Charles A. Pulaski's domestic comedy about a middle-aged couple, planning to leave for a long-awaited European vacation, whose plans are thwarted by the arrival home of two unhappy married daughters; directed by Bruce Biggins. Thurs. thru Sat. at 8 p.m. Sun. at 3 p.m.; $6; 11/21 thru 12/8. **Nameless Theatre,** 125 West 22nd Street (242-9768).

I, WALT WHITMAN—One-man show with Daniel Barshay. Thurs.–Sun. at 8; $4; thru 11/24. **Theater for the New City,** 162 2nd Ave. (254-1109).

LITTLE EYOLF—Henrik Ibsen's 1894 drama about personal conflicts revolving around love and sex; directed by Ada Brown Mather. With Davy Davidson, Peter Morse, Jordan Marder, George Mamo, Janet Roitz, Bobby Troka. Thurs.–Sun. at 8; thru 11/24; $6. **West End Theatre,** 302 W. 91st St. (279-4200).

LOVE ACCORDING TO CHEKHOV—Three one-acters: *The Anniversary,* directed by Ronn Bohn; *The Boor,* directed by Paula Smith; *The Proposal,* directed by Ben Jacobs. Wed. thru Fri. at 8 p.m.; thru 11/22. **Actors Factory,** 149 West 29th Street (594-1494).

MAN OF LA MANCHA—Revival of Dale Wasserman's play, music & lyrics by Mitch Leigh & Joe Darion; directed by Scott Martin. Fri. & Sat. at 8 p.m., Sun. at 2 p.m. thru 11/23; $7. **The Heights Players Theatre,** 26 Willow Place, Bklyn (718/237-2752).

MORTALLY FINE—William J. Sibley's Texas-set comedy about an older cowboy who discovers that one can fall in love at any age; directed by Cash Baxter. The cast features David Canary, Ruth Ann Norris, Kirsti Carnahan, Gil Rogers, Dena Dietrich, William G. Clarke, Helen Lloyd Breed, and Arne Gundersen. Thurs. thru Sat. at 8 p.m., Sun. at 3; $8. **StageArts Theatre,** 120 West 28th Street (279-4200).

AN OUNCE OF PREVENTION—Charles Keating, Tonya Pinkins, and Cindy Adkins in Hal Corley's comedy about four women in a rape prevention class conducted by a male teacher; directed by Susann Brinkley. Thurs. thru Sat. and Mon. at 8 p.m.; thru 11/30; $8. **Hartley House,** 413 West 46th Street (289-2168).

THE PLAY'S THE THING—A revival of Ferenc Molnar's 1926 comedy classic about a group of eccentric opera stars suddenly thrown into turmoil by the indiscretions of the prima donna; directed by Linda Pakri. Wed. thru Sun. at 8 p.m.; $8; thru 12/8. **Arts Club Theatre,** 39 Grove Street (673-5636).

ROCKBOUND—Sci-fi rock musical by C. J. Critt and Roberta Baum. A computer wiz is catapulted into a future where everyone lives underground; directed by Dennis Deal. With Rob Rota, Adinah Alexander, Ariel Powers, David Cowles, Susie Plaksin, David May. Wed.–Fri. at 8, Sat. at 7 & 10; $6. **South Street Theatre,** 424 W. 42nd St. (279-4200). Closed.

SOMETHING UNSPOKEN—Tennessee Williams's play starring Francine Hunter and Louann Owens; directed by Peter Reed. 11/20 thru 23 at 8:30 p.m.; $5. **Jungle Red Studios,** 178 Franklin Street (255-3326).

SHORT STACK—An evening of short plays with an ensemble cast: David Mamet's *All Men Are Whores;* Jean-Claude van Itallie's *Almost Like Being;* David Greenspan's *Pieces in the Dark;* Brian Conley's *Origin of a Universe;* Fernando Arrabal's *Orison.* Wed.–Sun. at 8; $6. **Newfoundland.** Closed.

THE STRIKE OF '92—Sean Burke's ballad play, with music by Robert Montgomery and directed by Richard Corley, examines events concerning the Homestead Steel Strike. Tues.–Fri. at 8, Sat. at 7 & 10; $6; thru 11/24. **Westbeth,** 151 Bank Street (505-0575).

TATTOO PARLOR—Tom LaBar's play about a mariner who demands a strange tattoo from an artist; directed by Anna Ivara. Featured in the cast are Dagmar Stanec, Don Sharton, and Michael Barbara. Wed. thru Sat. at 8 p.m.; $5; 11/20 thru 23. **American Theatre of Actors,** 314 West 54th Street (581-3044).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 noon to 6 p.m., Mon., Wed., and Fri.; 10:30-4:30, Tues. & Thurs. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.–Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

JOHN WHITE ALEXANDER—Figure paintings from the mid to late 1890s, thru 12/14. Graham, 1014 Madison (535-5767).

HANNELORE BARON—Recent collages and boxes, thru 12/7. Schlesinger-Boisante, 822 Madison (734-3600).

THOMAS HART BENTON—Paintings, drawings, watercolors and sculpture, by this American regionalist, thru 12/14. Graham, 1014 Madison (535-5767).

JUAN CARDENAS—Oil paintings of landscapes, studio scenes, and self-portraits, by a Colombian artist, thru 1/4.

CARMEN CICERO—Figurative paintings and watercolors, thru 12/7. Graham Modern, 1014 Madison (535-5767).

RICHARD DIEBENKORN—Recent paintings and works on paper, thru 12/5. Knoedler, 19 E. 70th (794-0550).

MARY FAULCONER—Tapestries of Tarot and playing cards, thru 11/30. Schiller-Wapner, 1 E. 61st (758-0329).

EDDIE FIGGE—Paintings and works on paper by a Swedish artist, thru 12/13. American Scandinavian Foundation, 127 E. 73rd (879-9779).

MICHAEL GOLDBERG—Monochromatic abstract paintings from 1960 to 1962, thru 11/30. Vanderwoude Tananbaum Gallery, 24 E. 81st (879-8200).

STAN GREGORY—Paintings and works on paper with geometric compositions, thru 11/30. Ericson, 23 E. 74th (737-6155).

JAMES HILL—Painted sculpture in wood, stone, and glass, thru 12/7. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

ROY LICHTENSTEIN—"Landscape"—a new portfolio of prints, incorporating woodcut, lithography, and silkprinting, thru 12/7. Castelli Graphics, 4 E. 77th (288-3202).

ALBERTO MAGNELLI—Paintings by an Italian Abstractionist, from 1913 to 1968, thru 12/14. Hutton, 33 E. 74th (249-9700).

JOHN MOORE—Recent paintings of urban and rural scenes, thru 11/27. Hirschl & Adler Modern, 851 Madison (744-6700).

CATHERINE MURPHY—Paintings and drawings of this artist's surroundings, family, and friends, including indoor and outdoor scenes, 11/20–12/20. Fourcade, 36 E. 75th (535-3980).

KENNETH PRICE—Recent ceramic sculpture, thru 11/23. Willard, 29 E. 72nd (744-2925).

ROBERT SEAVER—Pastel drawings of objects with reflective surfaces, such as silver and glass, 11/21–12/21. Cecil, 16 E. 72nd (517-3605).

HUNT SLONEM—Paintings of jungle scenes, 11/21–1/15. McCoy, 19 E. 71st (570-2131).

JOHN STOCKDALE/PAUL HUNTER—Large, textured white oil paintings, some of them diptychs/Wooden boxes that contain miniature environments peopled with furniture, figures, and trees. Thru 11/30. Urdang, 23 E. 74th (288-7004).

GEOFFREY SWINDELL/NICOLE JOHNS—Glazed porcelain spheres, spindles, and lidded pots/Pinched pot and dish forms in porcelain. 11/20–1/10. Graham, 1014 Madison (535-5767).

RICHARD TEXIER—Paintings that resemble charts, with imagery that alludes to lunar cycles, astronomical data and constellation maps, thru 11/30. Kouros, 831 Madison (879-5454).

HENRI DE TOULOUSE-LAUTREC—Drawings and watercolors from the collection of the artist's family, thru 12/5. French Embassy, 972 Fifth (570-4400).

TOM WESSELMANN—Small scale paintings and collage from the '60s, thru 12/7. Hoffeld, 1020 Madison (734-5505).

TROELS WOERSEL—Paintings, drawings, and prints, from 1979 to 1985, thru 11/30. Kren, 22 E. 65th (861-9933).

57th Street Area

FREDERIC AMAT/PETER SAUL—Mixed-media paintings and works on paper, thru 12/12/Recent works on paper, thru 12/31. Frumkin, 50 W. 57th (757-6655).

SIAH ARMAJANI—Sculptures that are abstract interpretations of architectural forms, in a series entitled, "Dictionary for Building IV," thru 11/30. Protetch, 37 W. 57th (838-2340).

WILL BARNET—Color lithographs, woodcuts, and etchings from this artist's abstract period, 1950–1964, thru 11/30. Cole, 101 W. 57th (333-7760).

LEIGH BEHNKE/ANNE DUNN—Recent cityscape and still-life paintings/Paintings of New Brunswick landscapes and studio interiors. Thru 11/27. Fischbach, 24 W. 57th (759-2345).

CLAUDIO BRAVO/JACQUES LIPSHITZ—Recent still-life pastels/Sculpture, reliefs and drawings from 1911–1972. Thru 12/3. Marlborough, 40 W. 57th (541-4900).

GEORGE DE FOREST BRUSH—Paintings and drawings by this American Renaissance master, thru 12/14. Berry-Hill, 743 Fifth (371-6777).

GASTON CHAISSAC—Sculptures, collages, drawings and gouaches, from 1910 to 1964, thru 11/30. Oscarsson Hood, 41 W. 57th (750-8640).

DAVID DEUTSCH—Small-scale paintings on curved stretchers, of landscapes with traces of architecture, thru 11/30. Blum Helman, 20 W. 57th (245-2888).

WILLIAM GLACKENS—Paintings and works on paper, thru 11/23. Kraushaar, 724 Fifth (307-5730).

ROBERT GOODNOUGH—Large-scale paintings and works on paper from the late '50s to the late '60s, thru 12/5. De Nagy, 41 W. 57th (421-3780).

JOHN GRAHAM—Twenty drawings from the '40s and early '50s, in inks, pencil, and gouache, thru 11/23. Emmerich, 41 E. 57th (752-0124).

STEPHEN GREENE—Expressionistic paintings that allude to specific symbols such as bones, skulls, music, and flowers, thru 12/7. Pearl, 38 E. 57th (838-6310).

JOHN STUART INGLE—Large-scale watercolors of still-life arrangements, thru 11/30. Tatistcheff, 50 W. 57th (664-0907).

NORMAN LEWIS—Abstract paintings through which themes of urban life and natural phenomena are explored, from 1945–1965, thru 11/30. Ross, 162 W. 56th (307-0400).

MELISSA MILLER—Paintings and works on paper depicting various animals masquerading in the skins of other animals, thru 11/30. Solomon, 724 Fifth (757-7777).

ISAMU NOGUCHI—Bronze sculptures, from 1959 to 1962; thru 12/30. Herstand, 24 W. 57th (664-1379).

KENNETH NOLAND—Paintings from the early '60s, with stripes and chevron-shaped images, thru 11/30. Emmerich, 41 E. 57th (752-0124).

BLINKY PALERMO—Works that question traditional notions of form, illusion, materials and color, thru 11/23. Goodman, 24 W. 57th (977-7160).

EDDA RENOUF—New paintings and drawings, thru 11/26. Blum Helman, 8th Floor, 20 W. 57th (245-2888).

ANNE RYAN—Collages from the late '40s and early '50s, thru 12/21. Washburn, 42 E. 57th (753-0546) and 113 Greene (966-3151).

DAVID SAUNDERS—Recent paintings, 11/22–12/20. Borgenicht, 724 Fifth (247-2111).

GEORGE STUBBS—Rare prints by this 18th-century English painter, thru 12/28. Donson, 24 W. 57th (245-7007).

WILLIAM THON—Oil paintings and watercolors of farmlands, vineyards, and ruins around Rome and Northern Italy, thru 12/7. Midtown, 11 E. 57th (758-1900).

WILLIAM TUCKER—New sculpture in a series entitled, "The Gymnasts," thru 11/30. McKee, 41 E. 57th (688-5951).

TOM WESSELMAN—New paintings on laser-cut steel, sculpture and drawings, thru 12/14. Janis, 110 W. 57th (586-0110).

JEROME WITKIN—Recent paintings that focus on situations involving women, thru 11/30. French, 41 W. 57th (308-6440).

TAKAKO YAMAGUCHI—Works on paper in acrylic and bronze leaf, that recall Japanese screens, thru 11/30. Markel, 50 W. 57th (581-1909).

East Village

JAKE BERTHOT/STEPHEN DAVIS/STEPHEN GREENE—Recent paintings by all three, thru 11/30. Wyatt, 202 E. 10th (475-3500).

FORD CRULL—Recent paintings with symbols that function as clues to the artist's dreams, thru 12/1. Pictogram, 443 E. 9th (865-5476).

PIETRO FINELLI—Paintings and drawings, thru 11/24. Zeus-Trabia, 437 E. 9th (505-6330).

JUDY GLANTZMAN—Expressionistic paintings of bodybuilders on Plexiglas, thru 11/24. Gracie Mansion, 167 Ave. A (477-7331).

KIM KEEVER—Paintings about relationships between nature and a man and a woman, thru 12/1. M-13, 440 E. 9th St. (505-9016).

JANET MC KIERNAN—Paintings, thru 12/1. Semaphore East, 157 Ave. B (475-2130).

MICHAEL MORRILL—New geometric paintings, thru 12/1. Jus De Pomme, 338 E. 11th (674-5389).

JAMES RADAKOVICH—New paintings and sculptures of figures in bright colors with exaggerated facial features, thru 11/24. Sensory Evolution, 420 E. 13th (505-9144).

LEE ROBBINS—A show of live snakes and paintings of snakes, thru 11/26. Bockley, 66 E. 7th (420-9835).

LEE STOLIAR—Erotic terracotta sculptures, thru 11/30. Avenue B, 167 Ave. B (473-4600).

MARK STRATHY—New paintings, thru 12/1. Sharpe, 175 Ave. B (777-4622).

DON VOISINE—Abstract paintings, thru 12/8. Postmasters, 66 Ave. A (477-5630).

SoHo and TriBeCa

DOUG ANDERSON—Enamel paintings of barely recognizable images, in bright colors, thru 11/30. Kind, 136 Greene (925-1200).

CONRAD ATKINSON/DOUGLAS DAVIS—Eight new paintings that deal with consumerism and the influence of culture and technology on society/Double-imaged photographs with sound and six viewing booths, each providing a three-dimensional view. 11/23–12/28. Feldman, 31 Mercer (226-3232).

ROBERT BARNES—A retrospective of paintings, thru 12/29. Artists' Choice Museum, 394 W. Broadway (219-8031).

ALAN BELCHER—Photo-sculptures, thru 12/7. Cable, 611 Broadway (420-8011).

WENDELL CASTLE—"Masterpieces of Time"—a series of 13 unique tall-case clocks, thru 12/19. Milliken, 98 Prince (966-7800).

EDUARDO OLIVEIRA CEZAR—Paintings of interior spaces, thru 12/1. Littlejohn-Smith, 133 Greene (420-6090).

DALE CHIHULY—New glass sculptures, thru 11/30. Cowles, 420 W. Broadway (925-3500).

ANNE COE—Paintings of urban landscapes being ravaged by monsters, thru 12/11. Segal, 568 Broadway (431-0010).

ROBERT COLESCOTT—Brightly colored, expressionistic figure paintings, thru 11/30. Semaphore, 462 W. Broadway (228-7990).

CHUCK CONNELLY—Industrial landscapes that recall Regionalist paintings of the 'thirties, thru 12/12. Nosei, 100 Prince (431-9253).

RENE DANIELS—Recent paintings, thru 11/23. Metro Pictures, 150 Greene (925-8335).

JAMES DOWELL—Representational paintings, thru 1/4. Soho Center for Visual Arts, 110–14 Prince (226-1995).

NORRIS EMBRY/SHERRY MARKOVITZ—Paintings from 1964 to 1981/Bead-covered trophy heads cast from taxidermy models. Thru 12/3. Knowlton, 152 Mercer (431-8808).

RAFAEL FERRER—Lush, tropical beach landscapes with female figures, thru 12/11. Hoffman, 429 W. Broadway (966-6676).

JOEL FISHER—Drawings and related sculpture, thru 12/7. Brown, 100 Greene (219-1060).

HAMISH FULTON—Twelve photographic works, each one conceived during walks through such varied terrain as California, Scotland, India, and Iceland, thru 11/23. Weber, 142 Greene (966-6115).

STEVE GIANAKOS—Large-scale paintings that depict potentially humorous situations, thru 11/30. Toll, 146 Greene (431-1788).

KEITH HARING—Recent paintings and painted vases, thru 11/30. Shafrazi, 163 Mercer (925-8732).

PETER HUTCHINSON—New works in a series entitled, "Atlas Mountain Grammar," thru 12/21. Gibson, 568 Broadway (925-1192).

MACHIKO ITATANI/JANE SCHNEIDER—Large-scale figurative paintings/Recent sculpture, thru 11/30. Alternative Museum, 17 White (966-4444).

LEE JAFFE—Large painted constructions with found objects attached, thru 12/7. Stoler, 13 White (966-5090).

DAVID KELLEY—Recent abstract paintings on paper, masonite and squares of linoleum, thru 1/30. Munroe, 415 W. Broadway (226-0040).

ROY LICHTENSTEIN/GIAN-FRANCO GORGONE—New paintings/Photographs. 11/23–12/21. Castelli, 420 W. Broadway (431-5160).

BERNARDO LUINI—Small-scale paintings and drawings of exteriors and objects in interiors, thru 12/1. Henoch, 80 Wooster (966-0303).

STEPHEN MC KENNA—Recent paintings encompassing a variety of subjects, including myths, landscapes, and still life, thru 12/21. Sander, 51 Greene (219-2200).

NICHOLAS MAFFEI—Abstract paintings, thru 11/30. Rosenberg, 115 Wooster (431-4838).

SYLVIA PLIMACK MANGOLD/ROBERT LONGO—Paintings that combine landscape images with abstract color passages and structural forms/Six large-scale black and white lithographs, from 1982–1985, in a series entitled "Men in the Cities," thru 12/7. Alexander, 59 Wooster (925-4338).

JAKOB MATTNER—Sculptures that are planes of glass cut into geometric forms, thru 11/30. Carpenter + Hochman, 420 W. Broadway (219-0110).

MARIO MERZ—An installation by this "Arte Povera" artist, plus important earlier works, including an igloo and neon pieces. At Sperone Westwater, 142 Greene (431-3685) thru 12/21; at Castelli, 142 Greeene (431-6279), thru 12/31.

RUTH AIZUSS MIGDAL—Abstract sculptures inspired by the female figure, thru 11/30. Starkman, 465 W. Broadway (228-3047). Thurs.-Sat., 12–5.

AARON OLSHAN—Visionary oil paintings that combine contemporary imagery with classicism, thru 11/26. Piney, 80 Varick (226-1864).

A. R. PENCK—Paintings with figures that have been reduced to hieroglyphic equations, thru 11/30. Boone, 417 W. Broadway (431-1818).

ANIL REVRI—Paintings, thru 12/7. Darling, 250 Mercer (598-4166).

JONATHAN SANTLOFER—New paintings with large, curving forms, thru 11/27. Adler, 578 Broadway (925-3336).

THOMAS SCHLIESSER—Figurative mixed-media paintings, 11/23–12/21. Germans van Eck, 420 W. Broadway (219-0717).

ANDREAS SCHULZE—Paintings by a German artist, thru 11/30. Gladstone, 99 Greene (431-3334).

SYLVIA SLEIGH/LUCY SALLICK—One large-scale watercolor of Reid State Park, Maine/Drawings, thru 11/23. SoHo 20, 469 Broome (226-4167).

JAUNE QUICK-TO-SEE SMITH—Narrative landscape paintings with layered surfaces, thru 12/3. Steinbaum, 132 Greene (431-4224).

PETER WHITE—Paintings and drawings of nature in a post-nuclear world, thru 12/21. Art Palace, 611 Broadway (473-3178).

Other

FABIO CRESCI—New paintings, thru 12/11. Ala, 32 W. 20th (741-3344).

STEFAN EINS—Recent paintings that combine graffiti with research findings in biology and evolutionary phenomena, thru 11/23. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

GROUP SHOWS

Madison Avenue and Vicinity

CARUS—872 Madison (879-4660). Paintings by Balla, Lissitzy, Malevich, Nolde, Schwitters, others; thru 11/30.

CDS—13 E. 75th (772-9555). Geometric abstraction in Latin American art, from 1914 to 1984, with works by Fonseca, Jensen, Lam, Rivera, others; thru 11/30.

HAMILTON—19 E. 71st (744-8976). "The Classic Spirit," with works by Galliani, Garouste, Komar and Melamid, McKenna, Nerdrum, Tubke; thru 12/21.

COE KERR—49 E. 82nd (628-1340). Paintings, watercolors, pastels and drawings by American Impressionists, including Bellows, Cassatt, Chase, Homer, Prendergast, others; thru 12/7.

I.B.M.—Madison at 56th (407-6100). Twenty-five Years of Space Photography; Selected Works From the IBM Collection; thru 1/4.

LA BOETIE—9 E. 82nd (535-4865). "Strictly Drawings"—works by 20th-century masters, including Balthus, Feininger, Grosz, Pechstein; thru 12/31.

PRAKAPAS—19 E. 71st (737-6066). Collages and drawings by Marinetti and other early Futurists; thru 12/14.

SCULPTURE CENTER—167 E. 69th (879-0430). "The Figure as an Image of the Psyche," with works by Blum, Elis, Nuchi, Spero, others; thru 11/31. Sculpture Center, 167 E. 69th (879-0430).

SHEPHERD—21 E. 84th (861-4050). Swedish landscape and figurative paintings from 1885–1920, thru 12/14; English country house views and architectural designs, 1750–1920, thru 12/31.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Arp, Kandinsky, Klee, Miro, Picasso, Schwitters; thru 12/1.

YORK—21 E. 65th (772-9155). Works by American artists who lived abroad in the 19th and early 20th century, including Alexander, Bierstadt, Glackens, Hassam, Saint-Gaudens, others; thru 12/7.

57th Street Area

DEL RE—41 E. 57th (688-1843). "Masters of the Fifties: American Abstract Paintings from Pollock to Stella," thru 12/21.

SAMUELS—11 E. 57th (355-6444). 16th- and 17th-century Old Master drawings; thru 11/30.

SCHOELKOPF—50 W. 57th (765-3540). A survey of American wood carving, with works by Flannagan, Hague, Kruger, Lachaise, others; thru 12/4.

East Village

ART CITY—439 E. 9th (420-0867). "Chiaroscuro," with works by Berkenblit, Brown, Borofsky, De Palma, Nechvatal, Nozkowski, Thek; thru 12/15.

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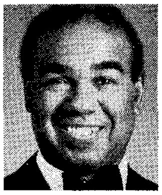

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ART

B-SIDE—543 E. 6th (477-6792). "Hard Cold Facts," with works by Augeri, Benny, Prol, Wall, others; thru 12/1.

CHRISTMINSTER—336 E. 5th (475-8369). "Auto/Genetic/Photopsia," with works by Dunham, Blair, Komoski, Robinson, others; 11/23–12/29.

KRAINE CLUB—85 E. 4th (861-3563). "America! Fifty Artists for the Homeless"—a show of works by fifty artists to benefit Emmaus House, C.H.I.P.S. and the Salvation Army Bronx Citadel; 11/23–12/22.

PARKER/SMALLEY—322 E. 11th (228-7023). Paintings, sculpture and photographs about contamination; thru 12/8.

SoHo and TriBeCa

ARTISTS SPACE—223 W. Broadway (226-3970). Works by Lewczuk, Marano, Nelson, Snider; organized by Elizabeth Murray; thru 11/27.

BLUM HELMAN—80 Greene (245-2888). "American Eccentric Abstraction, 1965–1972," with works by Benglis, Duff, Jenney, Le Va, Tuttle, others; thru 12/28.

DRAWING CENTER—137 Greene (982-5266). Works on paper by Chiros, Cox, Godosky, Schmidt, others; thru 1/1.

HAND IN HAND—568 Broadway (219-1844). Works by Brant, Heintze, Knauer, Nonas; 11/23–12/7.

LORENCE-MONK—568 Broadway (431-3555). Paintings by Beerman, Henderson, Herman, Kardon, Knight; 11/23–12/21.

NICHOLS—83 Grand (226-1243). Prints by Cutrone, CRASH, Cutrone, Golub, others, to benefit Fashion Moda; thru 11/30.

PLUMB—81 Greene (219-2007). Works with silver in them, by Apfelschnitt, Bills, Chamberlain, Lucas, Nares, Wool; 11/23–12/21.

THORP—103 Prince (431-6880). Stone sculpture by Agostini, Bourgeois, Flannagan, Zorach, others; thru 12/31.

TWINING—568 Broadway (431-1830). "State of the Art—Software Invades the Arts," with works by Anderson, Bohnert, Clay, Duru, Hamilton, Harrison, Tress; thru 12/4.

Other

FASHION INSTITUTE OF TECHNOLOGY—Shirley Goodman Resource Center, 27th St. and Seventh Ave. (760-7911). Works by artists who use paper as paint, including Anker, Ben-Haim, Needham, Ross, Wong, others; thru 12/19.

JAPAN HOUSE—333 E. 47th (832-1155). Helmets from the 16th–19th centuries, thru 11/27.

NEW YORK STUDIO SCHOOL—8 W. 8th (673-6466). Paintings by sculptors, including Bladen, Bourgeois, Di Suvero, Roszak, David Smith, Tony Smith; thru 12/19.

PARSONS—2 W. 13th (741-8900). Paintings by the M.F.A. Painting Faculty, including Bell, Heliker, Resika, Rosario; thru 12/10.

P.S. 1—46-01 21st St., L.I.C. (718-784-2084), Wed.–Sun., 12–6. "The Knot: Arte Povera," with works by Anselmo, Kounellis, Merz, Paolini, others; thru 12/15.

U.S. COURTHOUSE AND FEDERAL BUILDING—225 Cadman Plaza, Brooklyn. Paintings and drawings by Chase, Feinberg, Heeks, Keeton, Westfall, others; thru 12/20.

PHOTOGRAPHY

RICHARD AVEDON—"In the American West, 1979–1984"—portraits of men and women from rodeos, small towns, mining camps and drilling sights, 11/21–1/11. Pace, 32 E. 57th (421-3292).

GARY BROTMEYER—Collage portraits that resemble historical and fictional characters, thru 1/18. Miller, 38 E. 57th (319-1800).

TIMOTHY GREENFIELD-SANDERS/NIC NICOSIA—Portraits of East Village artists, dealers and critics/Character studies in which the sitters have been costumed and made up by the photographer. Thru 11/22. Pfeifer, 568 Broadway (226-2251).

FERNAND FONSSAGRIVES—Late photographs, thru 12/7. Neikrug Photographica, 224 E. 68th (228-7741).

FLORENCE HENRI—Vintage photographs, including still lifes, portraits, and landscapes, thru 11/30. Wolf, 30 W. 57th (586-8432).

ICP—1130 Fifth (860-1777) Tues. 12–8, Wed.–Fri. 12–5, Sat.–Sun. 11–6. Rare Chinese photographs of Mao Zedong, Deng Xiaopong and Zhou Enlai; photographs of China by Hiroji Kubota; thru 1/5.

ICP/MIDTOWN—77 W. 45th (536-5815), Mon.–Fri. 11–6, Sat. 12–4. "City Light"—75 black-and-white photographs of American cities, from 1880 to the present; thru 1/11.

LEE MILLER—Photographs of and by this photographer who collaborated with Man Ray, and appeared in Cocteau's "Blood of a Poet," 11/21–1/18. Staley-Wise, 177 Prince (777-1590).

NICKOLAS MURAY—Photographs of dancers, thru 12/29. Wave Hill, 675 W. 252nd St., Bronx (549-3200).

NEW YORK CHINATOWN HISTORY PROJECT—70 Mulberry (619-4785). Photographs of New York's Chinatown by Glick and Calhoun; thru 12/6.

PHOTOCOLLECT—740 West End Ave. (222-7381). 19th-century photographs of British India and neighboring states, thru 12/7.

ALBERT RENGER-PATZSCH—Vintage photographs of plants, taken in Germany in the '20s and '30s, thru 12/7. Ledel, 168 Mercer (966-7659).

SEENA SUSSMAN—Recent photographs, thru 12/6. Soho, 15 White (265-7100).

303—303 Park South (477-4917). Photographs and objects by Casebere, Johnson, Koons; thru 12/1.

PERFORMANCE

BROOKLYN ACADEMY OF MUSIC'S "NEXT WAVE" FESTIVAL—30 Lafayette Ave., Brooklyn (718-636-4100). 11/20–23 at 8, 11/24 at 2: Chris Hardman's "Russia," performed by Antenna Theater. $12. 11/20 at 7, 11/21–23 at 8, 11/24 at 2 and 7: Bob Berky and Michael Moschen in "The Alchemedians." $10–$18.

DANCE THEATER WORKSHOP—219 W. 19th (691-6500). 11/22, 23, 29, 30 at 11: Mimi Goese in "Spill (Something)." $7.

DANSPACE—St. Mark's Church, 10th St. and Second Ave. (674-8112). 11/21–24 at 8:30: John Jesurun presents "Shatteredhand Massacre-Riderless Horse." $6.

FRANKLIN FURNACE—112 Franklin (925-4671). 11/21 at 8:30: Robbie McCauley in "My Father and the Wars." $5.

PERFORMING GARAGE—33 Wooster (966-9796). 11/20–24 at 9: Barry Yourgrau reading, "I Keep My Father in a Bottle." $5.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . Jewels of India; thru '85 . . . Dinosaurs From China; thru 1/6 . . . Tiger, Tiger, Burning Bright: An Indian Wildlife Portfolio; thru 1/12 . . . Vijayanagara: Where Kings and Gods Meet; thru 1/26 . . . Origami Holiday Tree; 11/25–1/5.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Akbar's India: Art From the Mughal City of Victory; thru 1/5 . . . "Fatehpur-Sikri Today" by Sheldan Collins; thru 1/5.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The Bronx: A Celebration; thru '86 . . . Geometric Abstraction: Selections from a Decade, 1975–1985; thru 12/29 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 1/26 . . . Linda Bastian: *Paintings; thru* 12/10.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.–Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . Curator's Choice: Indian Pottery From the American Southwest; thru 12/2 . . . "Public Relations"—an installation by Vito Acconci; thru 12/2 . . . Richard Diebenkorn: An Intimate View; thru 12/2 . . . Recent Acquisitions: Contemporary American Prints; thru 12/2 . . . Working in Brooklyn: Sculpture; thru 1/6 . . . A Summer's Day: Photographs by Joel Meyerowitz; thru 1/6 . . . Jennifer Bartlett; 11/22–1/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.–Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Paris Recorded: The Therese Bonney Collection; thru 12/8 . . . The Modern Spirit: Glass from Finland; thru 1/5 . . . Golden Eye: An International Tribute to the Artisans of India; thru 2/23.

DOG MUSEUM—51 Madison Ave., at 27th St. (696-8350). Tues.–Sat. 10–5, Wed. 10–7. $2 donation. Geraldine Rockefeller Dodge: The Life and the Legacy; thru 2/14.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.–Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted. Ingres and the Comtesse *d'Haussonville; thru* 2/16.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.–Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8). Transformations in Sculpture: Four Decades of American and European Art; 11/22–2/16 . . . Collection Gallery: Jiri Kolar; thru 1/5.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8. Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . . The Circle of Montparnasse: Jewish Artists in Paris 1905–1945; thru 2/2 . . . Jews of India; thru 2/15 . . . Fantasy and Form in the Hanukkah Lamp; thru 2/1 . . . Recent Israeli Art: Selections from the Jewish Museum's Collection; 11/26–2/28.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.–Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . The Camera and the Photograph: Images in Light; thru 1/5 . . . Keynotes: Two Centuries of Piano Design; thru 11/29 . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . The "Iron-Wire" Line: The Art of Chinese Figure Painting; thru 12/29 . . . India! Art of India from 1300–1900; thru 1/5 . . . Prints Recently Acquired; thru 11/24 . . . Selection Three: Highlights From the Department of Twentieth-Century Art; from 11/22 . . . Liechtenstein: The Princely Collections; thru 5/1 . . . John Frederick Kensett: An American Master; thru 1/19 . . . Sculpture: Augustus Saint-Gaudens; thru 1/26 . . . Mimbres Pottery: Ancient Art of the American Southwest; thru 2/2. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.–Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . .The Golden Age of British Photography, 1839–1900; 11/20–2/2. . .Mark Twain and Bret Harte; thru 1/26 . . . Morte D'Arthur and The Coverdale Bible; thru 12/8.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.–Sun. 10:30–5:30. $2; seniors and students $l; free Tues. eve. American Naive Paintings from the National Gallery of Art; thru 12/1.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Tues. 12–8, Wed.–Sat. 12–5. $3; $2 students; $1.50 children and seniors. Cassettes available for viewing at museum include documentaries, news, dramatic and comedy shows. Also special screenings daily . . . Jazz on Television; thru 1/30.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Wed.–Sun. 12–6. $3; children and seniors $1.75. In Perspective, permanent exhibition on the history of holography . . . Dieter Jung: Installations; thru 2/16 . . . Illusion: Between Life and Art; thru 2/16.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $4.50; students $3; seniors $2. (Thurs. 5–9 pay as you wish). New Photography; thru 12/3 . . . Contrasts of Form: Geometric Abstract Art 1910–1980; thru 1/7 . . . Henri De Toulouse-Lautrec; thru 1/26 . . . Self-Portrait: The Photographer's Persona, 1840-1985; thru 1/26.

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MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.–Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr . . . Wurts Brothers Photograph New York; thru 1/5 . . . A Frog He Would A Wooin'—an Amphibious Festivity; thru 3/2 . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.–Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2. Selections From the Permanent Collection; thru 2/9 . . . Dutch Masterworks from the Bredius Museum: A Connoisseur's Collection; thru 1/6 . . . Jasper Cropsey Watercolors; thru 1/19.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.–Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. The Art of Memory /The Loss of History; 11/23–1/19.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.–Fri. 11–5, Sat. 10–5, Sun. 1–5, $2; children 75¢. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty: America's Symbol of Freedom in Souvenirs and Ephemera; thru 1/5 . . . To The Publick: New York in Broadside; thru 11/24 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . Baroness Hyde de Neuville: Sketches of America, 1807–1822; thru 3/17.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 12/31. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. Portraits of Performing Artists by Boris Chaliapin; thru 1/25.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues., Thurs., Fri. 10–5; Wed. 10–8; Sat.–Sun. 1–6. Contribution suggested . . . Stephen Lebowitz: Paintings; thru 12/1 . . . Furnishing the Streets: 1902–1922; thru 1/12 . . . Old Master Drawings from the Feitelson Collection; thru 1/5.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.–Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Michael Graves: Proposed Expansion of the Whitney Museum of American Art: Models, drawings, and plans; thru Nov. . . . High Styles: 20th-Century American Design; thru 2/16 . . . Ralston Crawford Retrospective; thru 2/2 . . . George Sugarman: Painted Wood Sculpture; 11/27–2/9. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Modern Machines: Recent Kinetic Sculpture; thru 12/5.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 11/20 at 10 & 2, 11/21 at 10: Modern and Contemporary Prints, and Modern Illustrated Books. On view from 11/15. 11/22 at 10: Printed Books, Manuscripts, and Modern Illustrated Books in Fine Bindings. On view from 11/15. 11/25 at 2: Pre-Columbian, American Indian, Tribal Art, and Antiquities. On view from 11/21. **East,** 219 E. 67th St. (606-0400). 11/20 at 2: Fine Antique Arms and Armour. On view from 11/16. 11/26 at 10: Furniture, Paintings, Decorative Objects and Oriental Works of Art. On view from 11/22.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 11/20 at 10:15 & 2: Pierre-Joseph Redoute's Liliacees. On view from 11/15. 11/20 from 6–10: Gay Men's Health Crisis Benefit Auction. On view from 11/18. 11/21 at 10:15: Fine Illustrated Books and Original Drawings. On view from 11/15. 11/21 at 10:15 & 2, 11/22 at 10:15: Important Egyptian Classical and Near Eastern Antiquities and Islamic Works of Art. On view from 11/16. 11/22 at 2, 11/23 at 10:15 & 2: European Works of Art, Armour, Furniture and Tapestries. On view from 11/16. 11/23 at 2: Fine Oriental Rugs and Carpets. On view from 11/18. 11/25 at 10:15 & 2: Fine Judaic Books, Manuscripts and Works of Art. On view from 11/21. 11/26 at 10:15 & 2: Pre-Columbian Art. On view from 11/21. 11/26 at 7, 11/27 at 10:15: Latin American Paintings. On view from 11/21.

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Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

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Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

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CONCERTS

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Wednesday, November 20

CLEVELAND QUARTET/MISHA DICHTER—Haydn/Hoffstetter's String Quartet in F; Shostakovich's Piano Quintet in g, Op. 57; Beethoven's String Quartet No. 7, "Rasumovsky." 92nd Street Y at 8. $11–$15.

IAN SWENSEN, violinist (debut recital), with pianist Sandra Rivers. Works of Beethoven, Prokofiev, Dvorak, Zwilich, Ravel. Alice Tully Hall at 8. $8.

KAREN HUFFSTODT, soprano, with pianist Daniel Beckwith. Works of Mozart, R. Strauss, Poulenc, Walton, Brahms, Debussy. Carnegie Recital Hall at 8. $8.50.

HUNTER SYMPHONY, Clayton Westermann conductor. Handel's "Water Music" Suite; arias by Handel; Bach's Brandenburg Concerto No. 4 and Cantata No. 51. Hunter College Auditorium, Lexington Ave. and 69th St. (772-5020), at 8. $5.

CARRIE SMITH, blues singer. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

CHRISTOPHER HERRICK, organist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

ROCHELLE ITZEN, flutist. Works by Bach, Enesco, Gordard, Hindemith. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. Free.

MARION BRANDIS/MYRA MELFORD—Pianist and flutist. Roulette, 228 W. Broadway (219-8242), at 9. $5.

SPECIAL CONCERT—Queen Anne of England appears with a musical entourage. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

JOLYON PEGIS, cellist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

ROBERT MORAN, composer, plays his own music, with Arthur Yorinks, Guy Klucevsek, Joseph Kubera, and members of Relache. Alternative Museum, 17 White St. (966-4444), at 9. $9.

LEHMAN COLLEGE CHAMBER PLAYERS—Piano trios by Piston and Schubert. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8247), at 12:30. Free.

Thursday, November 21

NEW YORK PHILHARMONIC, Zubin Mehta conductor; trumpeters Wynton Marsalis and Philip Smith. Mendelssohn's "Ruy Blas" Overture; Vivaldi's Concerto for Two Trumpets; Haydn's Trumpet Concerto; Dvorak's Symphony No. 7. Avery Fisher Hall at 8. $6–$30. Open rehearsal Thurs. at 9:45 a.m.; $3.

CONCERT ROYAL, James Richman harpsichordist-director; Baroque dancer Catherine Turocy. "Concert Francais," with dances of the French operatic stage, and music by Boismortier, Blavet, Rebel, others. Carnegie Recital Hall at 8. $10.

CONCERTS PLUS—"Living Legends," Simca Heled director-cellist, harpist Nancy Allen, flutist Carol Wincenc, others. Works by Wieniawski, Villa-Lobos, Hummel, Schumann, Michelet-diPippo (world premiere), others. Merkin Concert Hall at 8. $12.

COLUMBIA UNIVERSITY ORCHESTRA, Howard Shanet conductor; Columbia U. Glee Club, David O. Braynard, tuba; soprano Marni Nixon, baritone Theodor Uppman. "A Concert for Finland": Wuorinen's "*Prelude to Kullervo*" (world premiere); Sibelius's *Kullervo,* Symphonic Poem (first performance in English). St. Peter's, Lexington Ave. and 54th St., at 8. Free.

JOE LOVANO QUARTET—Jazz Center of New York, 380 Lafayette St. (505-5660), from 8 p.m. $6.

LOIS V VIERK, composer. Roulette, 228 W. Broadway (219-8242), at 9. $5.

MARVIN WOLFTHAL, pianist. Music of Brahms, Sessions, Albeniz, Liszt. Manhattan School of Music, Broadway and 122nd St. (749-2802), at 8. Free.

FLUTE FORCE—Olympic Tower atrium, Fifth Ave. at 51st St., at 5:30. Free.

JULIAN GOODWIN, organist. Bach. Columbia U., St. Paul's Chapel, Broadway and 116th St., at noon. Free.

DOUGLAS RIVA, pianist. The Spanish Institute, 684 Park Ave. at 68th St. (628-0420), at 6. $5 suggested.

VIVIAN UENG, pianist. Chopin, Ravel, Schumann, Liszt. St. Paul's, Broadway and Fulton St., at 12:10. Free.

BARGEMUSIC—Violinist Theodore Arm, cellist Charles Curtis, pianist David Oei, flutist Michael Parloff. Bach, Schubert, Villa-Lobos, Beethoven. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10.

CHAMBER MUSIC OF LINCOLN CENTER, with guest artists. Mendelssohn, Mozart, Poulenc, Ravel. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights, at 8. $12.

PATRICIA BAKKER-MADDEN, soprano/**REBECCA BOEHM,** hornist/**DMITRY RACHMANOV,** pianist. Brahms, Beethoven, Schubert. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (548-8200), at 8. $5.

Friday, November 22

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest artists. Music by Mendelssohn, Mozart, Poulenc, Ravel. Alice Tully Hall at 8. $15.

NEW YORK PHILHARMONIC—See 11/21.

KRONOS QUARTET—Abrams (world premiere), Jenkins (world premiere), Smith (world premiere), Braxton (N.Y. premiere). Carnegie Recital Hall at 8. $9.

GREEK FESTIVAL '85—Music and dance, Kalidoskopio of Greece. Carnegie Hall at 8. $13.50–$17.50.

CARMEN LUNDY AND HER TRIO—Jazz. New School, 66 W. 12th St., at 6. $6.

COLUMBIA COMPOSERS—Works by Baiz, Ge, Harding, Moravec, Phinney. McMillin Theater, Broadway and 116th St., at 8. Free.

NORTH/SOUTH CONSONANCE—"Emerging Latin American Composers in the USA." Premieres of works by Caceres, Cordero, Garcia, Gonzales, Ortiz, Lifchitz, Chavez. Center for Inter-American Relations, 680 Park Ave. at 68th St. (249-8950), at 8. $8.

MOZARTEAN PLAYERS, with violinist Stephanie Chase. Metropolitan Museum at 8. $10.

MANHATTAN PHILHARMONIA ORCHESTRA, Patrick Flynn conducting; pianist Jovianney Cruz. Beethoven's "Egmont" Overture; Shostakovich's Symphony No. 1; Liszt's Piano Concerto No. 1. Manhattan School, Broadway and 122nd St. (749-2802), at 8. Free.

MUSIC OF VERNON DUKE AND JULE STYNE—Performers are Carol Fredette and Richard Rodney Bennett. St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 8. $10.

DON CHERRY/NANA VASCONCELOS—Samaya Foundation, 75 Leonard St. (925-9763), at 8. $10.

AN EVENING WITH THE WARNER COLLECTION—Traditional American music. P.S. 41 auditorium, 116 W. 11th St. (594-8833), at 8. $7.

DON CAMPBELL, composer. New York Open Center Teahouse, 83 Spring St. (219-2527), at 8. $8.

JOHN RANCK, flutist, with pianist John Dennihan. Prokofiev, Martinu, Piston, Copland. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

DORIAN WIND QUINTET—Works by Bach, Mozart, Ligeti, Beethoven. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. $6.

FRANKIE MANN—Songs and non-songs for vocals, micro-computers, tape:"Scenes From the Recent Past." Roulette, 228 W. Broadway (219-8242), at 9. $5.

ABDULLAH IBRAHIM—Music and dance. Cooper Union, Seventh St. and Third Ave. (242-1785), at 8. $10.

CONNOISSEUR CHAMBER ENSEMBLE—Lincoln Center Library at 4. Free.

GREGORY GELAM, violist, with a pianist. The Galleria, 115 E. 57th St., at noon. Free.

NEW YORK CONCERTINO ENSEMBLE—"Lo Spirito Vivo Dell'Italia": works by Pergolesi, Vivaldi, Bottesini, Giordani, Boccherini (American premiere). LaGuardia Community College, 31-10 Thomson Ave., L.I. City, Queens, at 8. $5.

"HOLDING PATTERNS"—Ensemble work of three short solos by the Talking Band. BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), at 8. $7.

Saturday, November 23

Y CHAMBER SYMPHONY, Maxim Shostakovich conductor; violinist Nadja Salerno-Sonnenberg, timpanist Jonathan Haas, soprano Nadia Pelle, mezzo-soprano Gretchen Greenfield, tenor David Gordon. Fischer's Concerto for 8 Timpani and Orchestra (N.Y. premiere); Mozart's Violin Concerto, K. 216; Shostakovich's Chamber Symphony and *From Jewish Folk Poetry*. 92nd Street Y at 8. $12.50–$17.50.

NEW YORK PHILHARMONIC—See 11/21.

THE COLLEGIATE CHORALE, Robert Bass conductor; soloists Julia Faulkner, Kimball Wheeler, Vinson Cole, Arthur Woodley. Dvorak's *Stabat Mater.* Carnegie Hall at 8. $8–$20.

NEW YORK YOUTH SYMPHONY, David Alan Miller conductor. Dvorak's "Othello" Overture; Torke's *Bright Blue Music for Orchestra* (world premiere); Mendelssohn's Symphony No. 5, "Reformation." Carnegie Hall at 3. Free (581-5933).

THE UNIVOICE CHORUS—Merkin Concert Hall at 8. $8.

BALALAIKA & DOMRA SOCIETY—Authentic Russian music and dance. Alice Tully Hall at 8. $8.50–$14.

MIKHAIL MANEVICH, tenor. Carnegie Recital Hall at 8:30. $6.

JAMES JABBO WARE/THE ME WE & THEM ORCHESTRA—

Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

CHELSEA ENSEMBLE—Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CAROL PARKINSON, composer/**ISABELLE MARTEAU**, choreographer, in new music and dance. Roulette, 228 W. Broadway (219-8242), at 9. $5.

OCCASIONAL SINGERS, Gil Robbins director, with guests Ma Prem Alimo, Lynn Beckstrom, David Dusing, Bruce Fifer. "Celestial Visions": music by Hovhaness, Distler, Mayer, others. St. Joseph's Church, Sixth Ave. and Washington Pl., at 8. $3–$10.

GOODMAN CHAMBER CHOIR/PALISADE STRING ENSEMBLE, Andrea Goodman conductor; mezzo-soprano Marcia Roberts, guitarist Yascha Kofman. Schutz, Bach, Vivaldi, Giuliani, Vaughan Williams. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

CHILDREN FOR PEACE CONCERT—Nava Perlman, violinist, with the Independent School Orchestra; violinist Gil Shaham; Brooklyn Boys Chorus; pianist Anna Stoessinger; Ellen Burstyn, Emmanuel Lewis. Mozart, Bach, Handel, Haydn. Concert dedicated to the memory of Samantha Smith. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 7:30. Free.

DAVID BEHRMAN, with Barbara Benary and Ben Neal, "Circling Six." Samaya Foundation, 75 Leonard St. (925-9763), at 8. $8.

ANDRE-MICHEL SCHUB, pianist/**NATHANIEL ROSEN**, cellist. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $10–$13.

FACULTY JAZZ ENSEMBLE, with drummer Lewis Nash. Brooklyn Conservatory of Music, 140-26 Franklin Ave. (718-461-8910), Flushing, Queens; at 8. $6.

PURNA DAS BAUL—Bauls from Bengal. St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn Heights (718-834-8794), at 8. $10.

"HOLDING PATTERNS"—See 11/22.

Sunday, November 24

AMERICAN SYMPHONY ORCHESTRA, Leonard Slatkin conductor; violinist Mark Peskanov. Birthday tribute to three composers. Schuman's Violin Concerto; Barber's Adagio for Strings; Copland's *Billy the Kid*, complete. Carnegie Hall at 3. $6–$18.50.

ORCHESTRE DU CAPITOLE DE TOULOUSE, Michel Plasson conductor; duo-pianists Katia and Marielle Labeque. Ravel's *Rapsodie espagnole*; Poulenc's Concerto for Two Pianos; Franck's Symphony in d. Carnegie Hall at 8. $10–$17.50.

Y CHAMBER SYMPHONY—See 11/23. Today at 3.

CHAMBER MUSIC SOCIETY—See 11/22. Today at 5.

LEONID KUZMIN, pianist (N.Y. recital debut). Works of Beethoven, Prokofiev, Chopin, Liszt, Balakirev. Alice Tully Hall at 8. $6–$8.

MARTHA BRADEN, pianist. Kraehenbuehl, Bach, Hindemith, Schubert. Merkin Concert Hall at 8. $8.

PHILIPPE ZAHND, NORIS SLUTSKY, JOVIANNEY CRUZ, MARIKO SATO, pianists. Carnegie Recital Hall at 2. $6.

MANNES TRIO/LEE LUVISI, pianist. Haydn trios and sonatas. New School, 66 W. 12th St., at 2. $5.

TIMOTHY SMITH, pianist. Carnegie Recital Hall at 5:30.

ALAN MANDEL, pianist. Carnegie Recital Hall at 8:30. $9.

UP FRONT, with Charlie Garcia/**JOHN LONGO JR. QUINTET**—Jazz Center of New York, 380 Lafayette St. (505-5660), at 7. $6.

OPHRA YERUSHALMI, pianist. Works by Chopin, Schubert, Liszt. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 2. Free with admission, $2.

NORMAN DUNFEE, pianist.Music by Copland, Liszt, Debussy, Chopin. Museum of the City of New York, Fifth Ave. and 103rd St. (534-1672), at 2:30. Free.

THE ART OF THE KLEZMER—Pianist-clarinetist Peter Sokolow. Hebrew Union College Brookdale Center, 1 W. 4th St. (674-5300), at 3. Free.

MYRNA SCHLOSS—With others, the composer performs her "intimate, intermedia opera," "Windows." Roulette, 228 W. Broadway (219-8242), at 9. $5.

WILLIAM WOLFRAM, pianist/**MOSAIC**, a chamber ensemble. Works of Debussy and Rachmaninoff/Songs of Jewish life. YM & YWHA of Washington Heights and Inwood, 54 Nagle (569-6200), at 2. $6.50.

STEVE GORN/RALPH SAMUELSON—Music for bamboo flutes: classical music from India and Japan. Samaya Foundation, 75 Leonard St. (925-9763), at 8. $8.

BRONX SYMPHONY ORCHESTRA—Beethoven's "Egmont" Overture; Tchaikovsky's Symphony No. 5; Grieg's *Peer Gynt* Suite No. 1. Lehman Center, Bedford Park Boulevard West and Goulden Ave., Bronx (960-8247), at 3. Free.

DANIEL MCKELWAY, clarinetist. Snug Harbor Veterans Memorial Hall, 914 Richmond Terrace, S.I. (718-448-2500), at 2. $6.

BARGEMUSIC—See 11/21. Today at 4.

HARLEM PIANO TRIO—Music by black and third-world composers. Brooklyn Museum, Eastern Pkwy., at 1:30. Free, with museum admission.

FACULTY JAZZ ENSEMBLE—See 11/23. Today at 3, at the Conservatory, 58 Seventh Ave., Brooklyn (718-622-3300).

GAMELAN SON OF LION/NOE DINNERSTEIN—Music by contemporary American composers played on the traditional instruments of Indian percussion orchestras. Celebrate Brooklyn, at Propsect Park Picnic House, P.P.W. and 5th St., at 3. $5.

JULIUS GROSSMAN ORCHESTRA—Music by Mozart, Holst, Strauss, Verdi. 135 Einstein Loop, Co-op City, Bronx, at 2:30. Free.

KALIDOSKOPIO OF GREECE—Music and dance. Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $10–$13.

CONCERTS IN CHURCH SPACES—"Music Before 1800": the Classical Quartet, with oboist Stephen Hammer; Haydn, Mozart, Beethoven, Boccherini. **Corpus Christi**, 519 W. 121st St., at 3. $8 . . . William J. McCarthy, singer, and pianist John Cartwright; Haydn, Purcell, others. **Epiphany**, York Ave. and 74th St., at 2:30. $5 . . . Pomerium Musices/New York Consort of Viols. Music from 16th-century Naples. **Fifth Avenue Presbyterian**, 55th St., at 2. $6 . . . Grace Church Choral Society, Frank Cedric Smith director. Debussy's *L'Enfant Prodigue*; works by Durufle, Poulenc. **Grace**, Broadway and E. 10th St., at 4. $5 . . . "Evenings With Johann S.," Bach Vespers, with organist Frederick Grimes conducting the Bach Choir, soloists, and orchestra; Cantata 140, and Toccata and Fugue in d. **Holy Trinity Lutheran**, C.P.W. and 65th St., at 5. Offering . . . **St. Peter's**, Lexington Ave. and 54th St. At 2: Pianist Cynthia Peterson; works by Scarlatti, Ives, Chopin, others. At 5: Jazz Vespers; Sue Terry Quartet; offering. At 7: Rory Stewart Quartet; $5.

Monday, November 25

HENRYK SZERYNG, violinist, with pianist Charles Reiner. Bach, Brahms, Debussy, Carrillo. Carnegie Hall at 8. $8–$15.

CASCADE SOLOISTS (N.Y. debut): clarinetist David Shifrin, violinist Ik-Hwan Bae, cellist Warren Lash, pianist William Doppmann. Works by Schickele, Brahms, Messiaen. Merkin Concert Hall at 8. $8.

PAUL SPERRY, tenor, with pianist Marshall Williamson. Songs by Liszt, Poulenc, and living American composers. Juilliard Theater, Lincoln Center, at 8. Free.

MARSHA HUNTER, soprano/**WILLIAM SHARP**, baritone/with **STEVEN BLIER**, pianist. Handel, Saint-Saens, Faure, others. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

GALINA HEIFETZ, violinist, with Dina Lifshits. Bach, Beethoven, Brahms. Third Street Music Settlement, 235 E. 11th St. (777-3240), at 8. Free.

ANDREW BOLOTOWSKY, flutist/**CHRISTOPHER SHAUGHNESSY**, violist/**ROBERT SHAUGHNESSY**, guitarist. Rossini, von Suppe, de Visee, Granados, others. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

JORGE MOREL, guitarist. Music by Torroba, Morel, others. Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx, at 12:30. Free.

INFUSION, contemporary chamber-music ensemble. Wallach (world premiere), Mayer, Ravel, Stravinsky, Webern. Bargemusic, Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $7.

Tuesday, November 26

NATIONAL ORCHESTRA OF NEW YORK, Alvaro Cassuto conductor; soprano Martina Arroyo. Berlioz's *Le Corsaire* Overture; Beethoven's Symphony No. 4; Immolation Scene from Wagner's *Gotterdammerung*. Carnegie Hall at 8. $5–$12.

NEW YORK PHILHARMONIC—At 7:30. See 11/21.

ADAM ANT—Radio City Music Hall at 8. $17.50.

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PHILHARMONIA VIRTUOSI, Richard Kapp conductor. The documentary film *The River* will be shown, as Thomson's score is played, and Peter Jennings narrates; also other works. Town Hall at 8. $10–$16.

PETER SAIANO, saxophonist (N.Y. debut), with pianist Brian Zeger. Bach, Hindemith, Brahms, Weber, Faure, Bizet-Borne. Merkin Concert Hall at 8. $8.50.

JUILLIARD CHAMBER ORCHESTRA, Albert Fuller conductor; organist Gregory D'Agostino. Handel's Concerto Grosso in A; Mozart's Serenade in B flat, K. 361; Handel's Organ Concerto in d. Alice Tully Hall at 8. Free.

JOSEPH WYTKO, saxophonist (N.Y. debut), with pianist Walter Cosand. Music by Heiden, Noda, Karlins (N.Y. premiere), Creston, others. Carnegie Recital Hall at 8. $8.

BETTY ROSENBLUM/JOAN STEIN, piano four hands. Mendelssohn, Mozart, Poulenc, Bizet. Trinity Church, Broadway at Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Tues., 11/19 at 8: Navarro conducting; Mascagni's *Cavalleria Rusticana*, with Dunn, I. Jones, Johnsson, Moldoveanu, Clark; Leoncavallo's *Pagliacci*, with Pilou, Vickers, Fortune, Schexnayder. 11/20 at 8: Gershwin's *Porgy and Bess*, Levine conducting; with R. Alexander, Merritt, Williams, Smartt, Baker, Hubbard. 11/21 at 8: Verdi's *La Traviata*, Fulton conducting; with Andrade, Lima, Nucci. 11/22 at 7:30, Mozart's *Le Nozze di Figaro*, Levine conducting; with Vaness, Battle, von Stade, Raimondi, Allen; premiere of new production, by Jean-Pierre Ponnelle, who also designed sets and costumes; lighting by Gil Wechsler. 11/23 at 2: *Porgy and Bess*; same as 11/20. 11/23 at 8: *Cavalleria Rusticana*; same as 11/19; and *Pagliacci*, with Nicolesco, Vickers, Milnes, Hartman. Mon., 11/25, at 8: *Le Nozze di Figaro*; same as 11/22. 11/26 at 8: *Porgy and Bess*; R. Alexander, Bradley, Quivar, Green, Smartt, Thacker, Thompson, Arnold.

Other

ANNA BOLENA—Avery Fisher, 11/25 at 8. Sold out.

CASEY AT THE BAT, staged-cantata version of William Schuman's opera. Juilliard American Opera Center, Lincoln Center (874-7515). 11/22 at 8, 11/24 at 3. $7, $10.

DIE ZAUBERFLOTE, by Mozart. Concert performance, in German, by the Choral Symphony Society, conducted by David Labovitz. With Linda Seay, Beverly Hoch, Alburtt Rhodes, Arthur Burrows. Merkin Concert Hall, 11/24 at 3. $12.

THE STRONGER, by Hugo Weisgall, based on Strindberg's play/**THREE SISTERS WHO ARE NOT SISTERS,** by Ned Rorem, based on Gertrude Stein's play. Staged performances by the American Chamber Opera Company, Douglas Anderson conductor. P.S. 9, 100 W. 84th St. (781-0857). 11/21–24 at 8; $8.

THE PICNIC, by Richard Cumming, libretto by Henry Butler; world premiere, staged by the Kurt P. Reimann Opera Studio, at NYU's University Theater, 35 W. 4th St. (598-3067). 11/22, 23 at 8. $9.

THE CRUCIBLE, by Robert Ward, based on Miller's play. Opera Ensemble of New York, Michael Recchiuti conductor. Lillie Blake School Theater, 45 E. 81st St. (288-1485). 11/20, 22 at 8; 11/24 at 3. $15.

THE SECOND HURRICANE, by Aaron Copland, with libretto by Edwin Denby. Fully staged version, conducted by Charles Barker. Henry Street Settlement, 466 Grand St. (598-0400). 11/21, 22, 23, 30 at 7:30; 11/24, 12/1 at 3. $8. 11/22 is a gala benefit, with Mr. Copland as guest.

FAUST, by Gounod. Staged performance, in French, by Manhattan Opera. High School of Art and Design, Second Ave. and 57th St. 11/21, 23, 26 at 7. $8.

AMATO OPERA—Mozart's *The Marriage of Figaro*, in English. 319 Bowery, near Houston St. (228-8200). 11/23, 30 at 7:30; 11/24, 12/1 at 2:30. $10.

LIGHT OPERA OF MANHATTAN—Herbert's *Naughty Marietta*; 11/23, 24 at 3:30 and 8. Norman Thomas High School, 111 E. 33rd St. (532-6180). $17.50, $20.

OPERATIC CONCERT—Excerpts, sung in English, by West End Opera Theater. Puccini, Strauss, Mozart, Humperdinck, others. Continental Insurance atrium, 180 Maiden Lane at Front St., 11/20 at 12:15. Free.

DANCE

Bejart Ballet of the Twentieth Century At the City Center

THROUGH DECEMBER 1—Tickets $15–$35, except Sat. mat. $12.50–$30. 11/19, 20 at 8: *Dionysos Suite* (North American premiere), *Symphonie pour un Homme Seul, Rite of Spring.* 11/21 at 8: *Dionysos Suite, Salome* (world premiere), *Rite of Spring.* 11/22 at 8: *7 Greek Dances, Sonata for Three, Le Baiser de la Fee.* 11/23 at 2: *Dionysos, Salome, Rite of Spring.* 11/23 at 8: gala performance; *Rite of Spring, 5 Preludes for Cello, Salome, Symphonie pour un Homme Seul, Bolero.* 11/24 at 3: *7 Greek Dances, Salome, Le Baiser de la Fee.*

New York City Ballet At the New York State Theater

NOVEMBER 19–FEBRUARY 23—Tickets $4–$38. 11/19 at 8: *Apollo, Rubies, Theme and Variations*; opening benefit (870-5585). 11/20 at 8: *Ballo della Regina, Concerto for Two Solo Pianos, Cortege Hongrois.* 11/21 at 8: *Divertimento No. 15,* New Ballet I, *Symphony in Three Movements.* 11/22 at 8: *Apollo, Firebird, Cortege Hongrois.* 11/23 at 2: New Ballet I, *Firebird, Symphony in Three Movements.* 11/23 at 8: *Apollo, Firebird, Cortege Hongrois.* 11/24 at 1: *Ballo della Regina,* Pas de deux, New Ballet I, *Cortege Hongrois.* 11/24 at 7: *Ballo della Regina, Concerto for Two Solo Pianos, Divertimento No. 15.* 11/26 at 8: *Divertimento No. 15, Concerto for Two Solo Pianos, Firebird.*

Kazuo Ohno/Kuniko Kisanuki At the Joyce Theater

NOVEMBER 19–24—Solo performances by each. Tickets $17.50. **Kuniko Kisanuki** in "Tefu-Tefu," 11/19 at 7:30; 11/21, 23 at 8; 11/24 at 2. **Kazuo Ohno** in "The Dead Sea: Vienna Waltzes and the Ghost," 11/20, 24 at 7:30; in "Admiring La Argentina," 11/22 at 8, 11/23 at 2.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Clarence Teeters & Friends** in an evening of new works. 11/20, 22, 24 at 8 ... **Charles Moore Dance Theatre** in a program of black-American and African works, including two premieres. 11/21, 23 at 8; 11/24 at 2.

Other

BEVERLY BLOSSOM, in "Dances, Etc." A solo concert. Nikolais/Louis Dancespace, 33 E. 18th St. (777-1120). 11/21, 22 at 8; 11/23 at 7:30; 11/24 at 3. 11/23, a gala; $25; others, $7.

BROOKLYN DANCE THEATER—Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900). 11/22, 23 at 8; 11/24 at 2. $5.

EIKO AND KOMA—"Thirst"; "Elegy." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/21, 22, 23 at 8; 11/24 at 3. $7.

FRESH TRACKS—New work by six young choreographers. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 11/26, 12/3, 10, 17 at 8. $7.

MEG COTTAM, in "Demo-Demo. Kiva, 309 Canal St. 11/23 at 8:30. $5.

MIRMDANCE '85—Work by Miriam Hertzson, including premieres. Emanu-El Midtown YM-YWHA, 344 E. 14th St. (673-2207). 11/23, 24 at 8. $7.

NINA MARTIN, in "Double Duty." P.S. 122, 150 First Ave. (477-5288). 11/22–24, 11/29–12/1 at 9. $6.

PEPATIAN DANCE COMPANY—"Under Construction," by Patti Bradshaw and Meian Soto. La Mama, 74A E. 4th St. (475-7710). To 12/1, Wed.–Sun. at 9. $8.

SUSAN MARSHALL & COMPANY—Dance installations. Whitney Museum at Philip Morris, Park Ave. and 42nd St., 11/25 at 12:30. Free.

TSAI FUNG—New and recent Chinese modern-dance works by Mai Mei-Jiun and Xue Wei-Xin. Pace U. Schimmel Center, near City Hall and Park Pl. 11/22, 23 at at 7; 11/24 at 4. $4.

WING'D SONGS—Dances of Isadora Duncan. Revelations Theater at the Ark, 277 Park Ave. So. (475-1216). 11/22, 23, 24 at 8. $6.

OTHER EVENTS

RADIO CITY MUSIC HALL'S "MAGNIFICENT CHRISTMAS SPECTACULAR"—Here it is again, complete with the Rockettes, the traditional "Living Nativity" pageant, and some big new numbers. Through 1/9/1986, at Sixth Ave. and 50th St. (757-3100). Show times vary from day to day, Wed.–Mon. Reserved seats, $24; general admission, $19.

FAIRS, BAZAARS, AND SALES come in holiday guise, too. Here are just a few, meant for fun, browsing, and serious shopping: **Brick Church,** Park Ave. at 91st St., "An Olde-Fashioned Christmas,"11/21, 4–10; 11/22, 10–6. Decorated trees, handmade ornaments, crafts, art, antiques, clothes . . . **Catholic Center at N.Y.U.,** Washington Square South at Thompson St., a holiday sale 11/21–23, 11:30–5:30. Books, jewelry, toys, white-elephant items, fabrics, even appliances . . . **Central Synagogue Nursery School,** 123 E. 55th St., a scholarship-fund fair, 11/24, 11:30–4. White-elephant sale, silent auction, home-baked foods, children's clothes, designer togs, art, and fun for youngsters, including movies and puppets. $3, children $1 . . . **Heschel School,** 270 W. 89th St., a book fair–plus, 11/24, 11–3. Books for both kids and grown-ups, of both general and Jewish interest, including "Dr. Seuss" in Hebrew; crafts, jewelry, refreshments, and children's music and stories; also guest authors to chat with . . . **Holy Trinity Church,** 316 E. 88th St., a book fair and Christmas bazaar, 11/23, 10:30–4:30. New books, video and audio tapes, gifts, wrapping materials, fun for the kids, a Christmas cafe for lunch, demonstrations by cookbook authors and by experts at calligraphy and origami; also a wine tasting ($8 for this) . . . **Park Avenue Methodist Church,** 106 E. 86th St., a Christmas fair, 11/23, 10–5. New merchandise, much at discount, includes designer clothing, books, boutique items; also cosmetics, plants, holiday cards, white-elephant goodies. Donation admission welcome, to benefit the church's charitable work . . . **Rudolf Steiner School,** 15 E. 79th St., the Fall Crafts Fair and Festival, 11/23, 10–4. Handmade toys and dolls, holiday candles and decorations, herbs, minerals, health-and-beauty aids, the raffling of a country quilt made by the school parents; secondhand clothing and books; photographer and portrait artist; magic and puppets for children . . . **St. Luke's School,** 487 Hudson St. at Grove St., an "Old-Fashioned Christmas" Fair, 11/22, 5–10; 11/23, noon–5. Handmade crafts, toys, children's hats, linens, quilts, patchwork quilts, ornaments; children's books, jewelry and clothing, homemade jams, toys. On Fri.: dinner served 5:30–7:30 ($7; children, seniors, $4); on Sat.: a children's carnival: a space-walk, face painting, prizes.

THE HOLIDAY SEASON seems to be on everyone's mind. Proof positive, if such is needed: **Rockefeller Center's Christmas Tree,** in its unlit, undecorated, but glorious natural state, arrives at its Plaza-fountain site at 7 a.m. 11/22, if you want to get a first look (the lighting ceremony comes later) . . . The **origami tree at the American Museum of Natural History,** on Central Park West at 79th St., goes up 11/25, with hundreds of tiny paper ornaments in bird and animal shapes of all kinds . . . With Thanksgiving a bit late this year, look for lots of **store windows** to burst forth with their holiday decorations this week. And, we need not remind you, the parade will be on the day itself.

WORDS ABOUT BOOKS AND OTHER MATTERS—The **American Book Awards** presentations are an invitational affair (11/21), but we can all meet and congratulate the winners, judges, and nominees at that most bookish of all nooks, the Gotham Book Mart, 41 W. 47th St., 11/22, noon–1:30 . . . **A Celebration of the Intellect** is part of Marymount Manhattan College's Jubilee program, 11/24, 9:30–4. Panel discussions on genetics, the arts, the city, the body, and more; it's free, except for the luncheon ($20—517-0525) . . . **Un Spectacle Charles Baudelaire,** "Entre le gouffre et la'azur," an event of the French Institute/Alliance Francaise, 11/23 at 4, at Phillips Hall, Christ Church, Park Ave. and 60th St. Excerpts from *Les Fleurs du Mal, Lettres a sa mere,* and other works, with dialogues, montage, and music. $10, and texts are available . . . **Robert Capa** will be saluted at the Overseas Press Club, 52 E. 41st St., 11/19 at 5:30: Cornell Capa and Richard Whelan talk about the making of two new books on the photographer, just published by Knopf; $4 . . . At the Museum of Broadcasting, 1 E. 53rd St. **Jazz on Television,** the newest exhibit and a related seminar series, 11/18 at 6, 11/19 at 5:30, 11/20 at 6, 11/22 at 6. $5 for each evening: 11/20 features Mel Lewis and Illinois Jacquet (752-4690 for more details).

HAPPY EVENTS FOR GOOD CAUSES—The **Frederick Douglass Creative Arts Center** benefit evening, hosted by Maurice Hines, Bob Fosse, Gay Talese, Elia Kazan, Betty Friedan, and more; Visage, 610 W. 56th St., 11/24, 7–1 a.m.; surprise performances, buffet, cash bar; $35, or $60 a couple (944-9870) . . . **Dance Collection at the New York Public Library:** "Conversations on the Dance," a dialogue series with writers and dancer-choreographers; at the Lincoln Center Library, 11/25 (Robert Joffrey and Clive Barnes), 1/20, 3/3, 4/14, 1986; $100 the series (870-1657) . . . **St. Michael's Church Outreach Ministries:** "The Upper West Side Story, or Where Is the Banana Republic?" a revue starring Loni Ackerman, Betty Joslyn, and others, pokes fun at certain well-known shows and people; Symphony Space, Broadway and 95th St., 11/24 at 9. $10, $15 (854-5400) . . . **Artmusic** presents premieres of compositions for brass quartet by some of today's composers, 11/25 at 9, at Limbo, 647 E. 9th St.; $8. John Cage, Wendy Chambers, John Zorn, Kirk Nurock, are just some of the several music-makers, and the East Coast Brass Quartet will perform their music (475-5621) . . . The **Writers Theatre:** a tenth-anniversary party 11/25 at 8:30, at the New Herald Center, Broadway and 34th St. $50 (777-7005). George Rose, Mary Tyler Moore, Blythe Danner, Patricia Elliott, and more will be on hand, and there will—naturally—be entertainment.

FOR SPECIAL INTERESTS—**A baseball-card and sports-memorabilia show,** 11/23, 24, 10 a.m.–5 p.m., at the Armenian Church, 630 Second Ave. (34th-35th Sts.); $3. Autographs, uniforms, and collectibles of all kinds, some from the turn of the century; appearances by Johnny Bench, Cecil Cooper, Lefty Gomez, and others . . . For more delicate tastes: **Linens from Frette of Italy,** on exhibit at the Mayfair Regent, 610 Park Ave., 11/20, 2–4:30 only. These luxurious beauties are designed to reflect life in another time and place . . . At Madison Square Garden, the **National Postage Stamp Show,** 11/21, noon–7; 11/22, 11–7; 11/23, 10–6; 11/24, 11–5; $3; under 14, with adult, free. Dealers from all over, with old, rare, and new issues.

TOURS

TOURS WITH THE MUNICIPAL ART SOCIETY—(935-3960). Phone for reservations and directions. **Architechtural Models:** 11/19 at 6, George Awad talks about building in miniature. $8 . . . **Power Trip:** *Significant Interiors in Lower Manhattan;* 11/26 at 12:30; Barry Lewis's financial-area tour includes the N.Y. Stock Exchange board room and the former Cunard ticket office; $8.

THE LORDLY HUDSON RIVER—With Rosemary Vance of the Friends of Inwood Hill Park; 11/24 at 1, meet at the flagpole near the Isham St. entrance. $1.

TOURS WITH THE 92ND STREET Y—Pre-registration required for all tours (427-6000, ext. 179). Phone about out-of-town and "activity" tours. 11/21, 9:45 a.m.–3: **Inside Wall Street,** with Marvin Gelfand; $10 . . . 11/24 at 11 a.m.: **Sutton Place, Beekman Place, Turtle Bay,** with Val Ginter; $8 . . . 11/24, 10 a.m.–6: **History of the Steinway family,** a bus tour of related sites, including the hall on 57th St., and ending with a wine reception at the Steinway Mansion; $25 (lunch is extra).

SHOREWALKERS OF NEW YORK—The Bronx River, a 4-5-mile walk. 11/24 at 10 a.m. (663-2167 for meeting places.) $3.

WILD FOODS, HERBS, AND DEVAS—"Magical nature walks" with Madeline Greene (777-5658), who shows you how to identify and use plants. $15; phone for meeting places. 11/24, southern area of Inwood Hills (Indian territory).

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 11/23, a walk around the Upper West Side, architecture and history. Meet at 1, N.W. corner of 72nd St. and Broadway (718-204-1112). $2.

OUTDOORS CLUB—Write P.O. Box 227, N.Y. 10021, for schedule of country hikes (876-6688 eves. before 10). Also: 11/24 at 8:45 a.m., a country hike in Bethpage State Park, also a stroll about a restored rural village; phone 718-998-3793 eves. before 10, for meeting place; $7.50 L.I.R.R. fare, $3 admission; $1 fee.

SPORTS

PRO FOOTBALL—**Jets:** 11/24 at 1 vs. New England. Giants Stadium, East Rutherford, N.J. (421-6600). $15.

BASKETBALL—**Knicks** (*Madison Square Garden:* 564-4400): 11/23 at 7:30 vs. Boston. $8–$16.

HOCKEY—**Rangers** (Madison Square Garden: 564-4400): 11/20 at 7:30 vs. Toronto; 11/24 at 7:30 vs. Islanders. $8–$19 . . . **Islanders** (Nassau Coliseum, Uniondale: 516-794-4100): 11/23 at 7:05 vs. Rangers. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.: 201-935-6050): 11/26 at 7:35 vs. Winnipeg. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the fall-winter meeting, through 12/31 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $5. Featured races: 11/23, the Remsen; 11/24, the Demoiselle.

STEPS—11/24 at 10 a.m.: *Manufacturers Hanover Corporate Challenge* (3.5 miles). Teams from all over the country compete for the championship. Starts and finishes on Park Ave., at 47th St. (New York Road Runners Club: 860-4455).

WWF ALL-STAR WRESTLING—11/25 at 8 p.m.: Andre the Giant, Hillybilly Jim, and Captain Lou Albano vs. Big John Studd, King Kong Bundy, and Bobby the Brain Heenan; also, Wendy Richter vs. The Spider. (Madison Square Garden: 563-8000). $8–$14.

CHILDREN

WITTY NATTY AND THE LOST SONG, a bilingual musical play (*part of Festival '85), is sponsored by the Hispanic* Organization of Latin Actors. 11/23 at 3. The No Smoking Playhouse, 354 W. 45th St. (595-8286). $5.

THIMBLE-BELLIES—"Tales of mixups, adventures, and rescues," presented by the Paper Bag Players. 11/24 at 2. Brooklyn Center for the Performing Arts, at Brooklyn College (Whitman Hall, one block from the junction of Flatbush and Nostrand Aves.) (718-434-1900). $3.50.

PROFESSOR BENDEASY *clowns it up.* 11/24 at 1. Shorefront YM-YWHA of Brighton-Manhattan Beach, Edwin B. Elson Building, 3300 Coney Island Ave., Brooklyn (718-646-1444). Adults, $2; children, $1.

STEVE RODMAN AND COMPANY make magic, presented by the Dalton PTA Children's Entertainment Committee. 11/23 at 2. Martin Theatre, 108 E. 89th St (722-5160). $4.

BIG APPLE CIRCUS—Clowns, horses, elephants, aerialists, acrobats, and jugglers under a fully-heated, bright blue Italian big-top tent. Special guest artist is Dimitri, until now a clown who was strictly Swiss. 11/20 at 7:30; 11/21–22 at 11 and 7:30; 11/23–24 at 12:30 and 4; 11/25–26 at 11 and 7:30. Lincoln Center's Damrosch Park, Broadway at 63rd. (Some performances may be sold out; others have reduced admission fees. For more information: 860-7320). $7–$25.

KING FEATURES AT CITICORP—11/23 at 12 noon: **Archie and the Gang** are out to meet friends and sign their names. *Archie* artists Dan DeCarlo, Joe Edwards and Stan Goldberg will be on hand at 1:30, 2:30, and 3:30. *Archie* editor Victor Gorelick describes the development of a comic book from script to final form. 11/24 at 1:30: the **Floating Hospital**, a health-related show and workshop for kids. Citicorp Center, Third Ave. at 53rd St. (682-5600, ext. 300).

THEATREWORKS/USA presents "Rapunzel." Book and lyrics by David Crane and Marta Kauffman, music by Michael Skloff, direction by Paul Lazarus. 11/23 at 1. 11/24 at 12:30. Promenade Theatre, 2162 Broadway (76th St.) (595-7500). $9, $12.

MICHAEL TAUBENSLAG PRODUCTIONS presents "Pinocchio" (at 1) and "Cinderella" (at 2:30), 11/24. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95.

ON STAGE, CHILDREN! will present "You + Me = We," a collage of stories, songs, scenes, and poems depicting childhood experiences. Sat. at 1 and 3:30 p.m. Hartley House Theater, 413 W. 46th St. (off Ninth Ave.) (666-1716). Adults, $4; children, $3.

PUPPETWORKS, INC., presents "Pinocchio," an original musical version directed by Nicolas Coppola. 11/24 at 2. Old First Church, Carroll St. and Seventh Ave., Brooklyn (reservations: 718-834-1828). $3.50.

PUPPET PLAYHOUSE—"First Thanksgiving Balloon," by Allynn Gooen, of Goowin's Balloowins. 11/23–23, 11 and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (reservations suggested: 879-3316). $3.

LITTLE PEOPLE'S THEATRE COMPANY presents "Wilbur, the Christmas Mouse" at 1:30 and "Santa Claus and the Magic Bell" at 3, every Sat. and Sun., through 1/5/86. 39 Grove St. (reservations: 765-9540). $4.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (82nd St.), and 12:30 at the Madison Ave. store (81st St.), every Sun. This Sun., a special Thanksgiving story hour is featured. Free (362-0634).

MOSTLY MAGIC will present a magic show, featuring David Charnee and Imam. Sat. at 2. 55 Carmine St. (off Sixth Ave. and Bleecker St.). $7.50 (924-1472).

METROPOLITAN MUSEUM OF ART (Fifth Ave. at 81st St.)—The weekend theme at the **Uris Center for Education,** 11/23–24: "Court Art of India" visits the Islamic galleries. At 11, on 11/23: "Costumes, Jewelry, Hand Painting." Other weekend activities include gallery talks, sketching, studio workshops, films, drawing classes . . . Meet at the **Great Hall** information desk, 7 p.m. on 11/26, for a look at Chinese painting . . . Story time takes place at the **Children's Bookshop,** every Sat. and Sun. at 12 noon. Illustrator Eric Carle pays a visit on 11/23, at 2; Arnold Lobel appears 11/24, at 2. (Optional museum admission, but call 570-3932 for other fees.)

CITY OF NEW YORK PARKS AND RECREATION, at Belvedere Castle: Exhibits on weather, geology, etc., at the Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 11/23 at 1: "Family Scrapbook," with Susan Share helping you prepare one out of mementos you bring along. Free but must reserve.

CHILDREN'S MUSEUM OF MANHATTAN, at the Manhattan Laboratory Museum, 314 W. 54th St. (765-5904). Wed.–Sun. 1–5; weekends, children $3, adults $2; weekdays, $2 and $1. 11/23–24 at 1:30 and 3: "Cartoon Puppets," with children creating puppets out of felt, cardboard, gels, and styrofoam, and the museum's animals serving as models. At 3 on both days, a museum curator will discuss the care and feeding of the animals. Free with museum admission.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.: 534-1672). 11/23 at 1:30: "Bear Cub Capers," based on a Russian folktale about three little bears who live in the forest with their grandparents; performed by Hello Puppets. Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter churn, ice skates, cradle, footwarmer, etc.). Hours: 1–5, closed Mondays. $2.50 for the puppet show, $1 for P.T.

Jeweller, Joan Michlin, with torch in hand.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ACUTE CAFE—110 W. Broadway, bet. Duane & Reade Sts., 349-5566. Casual. Northern Italian. Spcls: bocconcini alsalto, striped bass with white wine, penne lentini. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–midnight. Available for private parties. Closed Sun. **(M)** **AE, DC.**

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

BON TEMPS ROULER—59 Reade St., at Broadway, 513-1333. Casual. Cajun/Creole. Spcls: grilled redfish with love sauce, barbecued shrimp, voodoo stew. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE.**

THE COHO—11 Fulton St., 608-0507. Dress opt. American/seafood. Spcls: market platter incl. lobster, shrimp, filet mignon, & clams; fresh seafood pasta Marsala; prime ribs, cold marinated white star shrimp. Res. sug. L Mon.–Sat. 11:30–5. D Mon.–Fri. 5–11, Sat. to midnight, Sun. 11:30 a.m.–11 p.m. Private parties for 30–100. Ent. nightly from 6. **(M)** **AE, CB, DC, MC, V.**

DELMONICO'S—56 Beaver St., at South William St., 422-4747. Dress opt. French. Spcls: steak au poivre, filet de sole Normande, poitrine de volaille dijonnaise. Res. sug. B Mon.–Fri. 7:15–10. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–10. Private parties for 12–250. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FERRARA'S CAFE—195 Grand St., 226-6150. Casual. Italian pastries only. Spcls: gelati, cannoli. Open daily 7:30 a.m.–midnight. **(I)** **No credit cards.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, red snapper grenobloise. B Mon.–Fri. 8–10. L & D Mon.–Fri. 11:45–9. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GANN—171 Spring St., bet. Thompson & W. Broadway, 966-0963. Casual. French/Japanese. Spcls: warm duck salad, Japanese tuna steak with tarragon lemon butter sauce, veal sweetbreads with chanterelle port sauce. Res. sug. L Tues.–Fri. noon–3:30. Br Sat.–Sun. noon–4. D daily 5:30–11:30. **(M)** **AE, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon sausage with cucumber, tomatoes, and herb sauce; scallop ravioli with leek and fennel in a tomato butter sauce, salmon fillet with three caviars in a lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Sun.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. noon–4. Ent. Private parking. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

IL CORTILE—125 Mulberry St., bet. Hester & Canal Sts., 226-6060. Casual. Italian. Spcls: tortigilioni in bella vista, alge ricci di mare e conchiglie. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, rack of lamb. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D Tues.–Sun. 5–midnight. Private parties for 100. Ent. Wed–Sat. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

OCEAN CLUB—107 Reade St., 513-0610. Casual. Continental/Seafood. Spcls: seafood mixed-grill, medaillons of veal a la creme. Res. sug. L Mon.–Fri. 11:30–4. D Mon.–Thurs. 4–11:30, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

RACHEL'S—25 Hudson St., at Duane Park, 334-8155. Casual. New American. Spcls: barbecued ribs, selected seafood. Res. sug. L Mon.–Fri. 11:30–3:30. Br Sun. 11:30–3:30. D Mon.–Sat. 4–11. Strolling violinist Fri. & Sat. night. Private parties. Ent. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

SOUEN—210 Sixth Ave., at Prince St., 807-7421. Casual. Japanese style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.–Sat. noon–11 p.m., Sun to 10. Also **2444 Broadway, bet. 90th–91st Sts.,** 787-1110. **(I)** **AE.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, chicken, chili, and muffins. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–*midnight*, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: goat cheese ravioli, duck breast carpaccio, warm raspberry gratin. Res. nec. L Mon.–Fri. noon–3. Br Sun. 11:30–4. D daily 5:30–midnight. Late night S. **(M)** **AE, CB, DC, MC, V.**

IL MULINO—84 W. 3rd St., 673-3783. Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Closed Sun. **(E)** **AE.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KING STREET CAFE—213 Sixth Ave.,255-5731. Casual. New American. Blackened fish, chicken with pears and cider cream. L Tues.–Fri. 11:30–3. D Tues.–Sun. 5:30–11. Br Sun. 11:30–4. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

MITALI—296 Bleecker St., at Seventh Ave. South, 989-1367. Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.,** 533-2508. **(I)** **AE, MC, V.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TIO PEPE—168 W. 4th St., 242-9338. Casual. Spanish/Mexican. Spcls: zarzuela mariscos, merluza cantabrica, paella Valenciana, chimichangas. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Sun.–Thurs. 4–1 a.m., Fri.–Sat. to 2 a.m. Private parties for 10–75. Ent. nightly. **(I)** **AE, CB, DC, MC, V.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **No credit cards.**

VILLA MOSCONI—69 MacDougal St., 673-0390, 473-9804. Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.–Fri. noon–11, Sat. from 1. Closed Sun. **(I-M)** **AE, DC, V.**

VILLAGE GREEN—531 Hudson St., 255-1650. Dress opt. American. Spcls: summer special 1½-lb. lobster, swordfish, salmon, steak, banana Foster, frozen souffle. Res. sug. D Tues.–Sat. 5:30–11:30. Private parties for 50. Pianist Tues.–Sat. from 5 p.m. Closed Sun. & Mon. **(M)** **AE, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

DUBROVNIK—88 Madison Ave., at 29th St., 689-7565. Dress opt. Yugoslav/Continental. Spcl: ambassador à la Ziggy (chicken, veal, & filet mignon in a wine sauce). L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to 4 a.m., Sun.4:30–1 a.m. Disco Fri.–Sun. Pianist Mon.–Thurs. 6:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

LA COLOMBE D'OR—134 E. 26th St., 689-0666. Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.–Fri. noon–2:30. D daily 6–11. **(M)** **AE, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Harley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

MON PARIS—111 E. 29th St., 683-4255/684-9411. Dress opt. French. Spcls: bouillabaisse, duckling with orange sauce, sweetbreads with marron. Res. sug. L Mon–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Private parties for 45. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PASTRAMI FACTORY—333 E. 23rd St., 689-8090. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. Free parking. **(I)** **AE.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso bucco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

THAI KITCHEN—210 E. 23rd St., 679-9177. Casual. Thai. Spcls: tamarind fish, crispy duck, shrimp masaman. Res. sug. L Mon.–Fri. 11–4. D daily 4–11. Private parties for 25–40. **(I-M)** **AE, CB, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D daily 6–11. Pre-theater D 5:30–7:30. Ent. nightly 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso bucco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5 to midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St., 947-3636. Casual. American/Continental. Spcls: Keens mutton chop, medallions of veal with shallots, crispy duck with fresh fruit, grilled halibut with corn sauce. Res. nec. L Mon.–Fri. 11:45–2:45. D Mon.–Sat. 5–11. Private parties. Closed Sun. **(M)** **AE, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MESON TOLEDO—318 W. 23rd St.,691-0529. Casual. Spanish. Spcls: Maine lobster, paella. Res. nec. L daily 11:30–3. D Sun.–Thurs. 3:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken Marbella, coulibiac of Norwegian salmon, N.Y. shell steak. Res. nec. L cruise boards at 11:30. D cruise boards at 5:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

AU MANOIR—120 E. 56th St., 753-1447. Casual. French. Spcls: fricassée de veau, bass au beurre blanc, bay scallops à la nage. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5:30–10, Sat. from 5. Shoppers spcl. D 5:30–7:15. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC V.**

AWOKI—305 E. 46th St., 759-8897. Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Private parties for 4–80. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

CAFE ARGENTEUIL—253 E. 52nd St., 753-9273. Jacket required. Traditional French. Spcls: rouget souffle, medaillon de veau maintenon. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30, Sat. 6–11. Closed Sun. **(E)** **AE, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHEESE CELLAR—125 E. 54th St., 758-6565. Casual. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.–Thurs. 11:30 a.m.–11, Fri. to midnight, Sat. from 5. Br Sun. 11:30–3. **(I)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CHRISTO'S—143 E. 49th St., 355-2695/6. Casual. American/Italian. Spcls: lobster, steak, veal piccata. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 4:30–2 a.m., Sat.–Sun. from 4. **(M)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M–E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, puerco adovado. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, stir fried chicken, giant shrimp with guacamole, barbecued

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LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA PIAZZETTA—Drake Swissotel, 440 Park Ave., at 56th St., 223-3876. Casual. Continental/Swiss. Spcls: l'emince de veau Zurichoise, sauteed breast of duckling with blueberry sauce, fillet of sole with mushrooms in paprika wine sauce. Res. nec. B buffet daily 7–10:30. L daily 11:30–2:30. Br Sun. 11:30–2:30. D daily 5:30–11:30. Pianist Mon.–Fri. 8–midnight. **(M-E)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: quail braised in champagne with fresh pasta, salmon with lettuce cream sauce, filet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 6–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MAUDE'S—Lexington Ave., & 51st St., 753-1515. Casual. American/Continental. Spcls: angel's hair pasta with broccoli & shrimp, prime ribs, scallop & shrimp Pernod. B daily 7–9:30. Buffet L Mon.–Sat. 11:30–2:30. D daily 5–midnight. Snack menu daily 11:30 a.m.–midnight. Champagne buffet Br Sun. 11–3. **Lobby Bar:** Daily noon–midnight. **(I-M)** **AE, CB, DC, MC, V.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun til 10:30. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

TSE YANG—34 E. 51st St., 688-5447. Dress opt. Peking/Shanghai. Spcls: shrimp in green lemon sauce, Tse Yang chicken, roast duck Peking style. Res. sug. L daily noon–3. D daily 6–midnight. Private parties for 10–60. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: California radicchio with baked goat cheese, marinated swordfish & salmon with barbecue butter, key lime pie. Res. sug. B Mon.–Fri. 7:30–11. Br Sat.–Sun. 9–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Fri. 4:30–10. Pre-theater D. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BEANSTALK—1221 Sixth Ave., bet. 48th–49th Sts., 997-1005. Casual. Nouvelle/American. Spcls: chicken & lobster Americana, fresh poached salmon in mustard dill sauce, artichoke linguine with shrimps & scallops in herbal butter sauce. Res. sug. L Mon.–Sat. 11–4. Br Sun 11–4. D Mon. 4–9, Tues.–Thurs. to 11, Fri.–Sat. to 11:30, Sun. to 8. Private parties for 180. **(I)** **AE, CB, DC, MC, V.**

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.-Sat. noon-2:30. D Mon.-Thurs. 5:30-11, Fri.-Sat. to midnight, Sun. 5-11. Also **120 E. 56th St.,** 593-1627. **(M)** **AE, CB, DC, MC, V.**

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.-Fri. 11:45 a.m.-9 p.m., Sat. 5-9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St., 541-7777. Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L & D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30-11. L daily 11:30-3. D daily 5:30-midnight. Pre-theatre D. **(M)** **AE, MC, V.**

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30-4. D daily 4-1 a.m. Pianist nightly. **(M)** **AE, CB, DC MC, V.**

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-10:30, Fri.-Sat. to 11. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CAFE 43—147 W. 43rd St., 869-4200. Casual. French/International. Spcls: wild rice and crabmeat fritters, striped bass wrapped in cabbage with pink butter, sauteed lamb chop with thyme flower, chocolate cake Cafe 43. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11:30. S 11:30-1:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.-Sat. 7-10:30. Br Sun. 10-3. L Mon.-Sat. 11:30-2:30. Piano bar ent. nightly 5-1. **(I-M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. **(I)** **AE, CB, DC, MC, V.**

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard buerre blanc, fresh fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11-3, Sun. from noon. S Mon.-Sat. from 10 p.m. **(M)** **AE, CB, DC, MC, V.**

D'ANGELO—242 W. 56th St., 247-1070. Jacket required. Italian. Spcls: crabmeat and morzarella di bufala, fettuccine with fresh artichoke sauce, spiedino di gamberi imperiale, piccata del sansovino. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thurs. 5-11, Fri.-Sat. to midnight. Private parties for 70. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ENGLISH PUB—900 Seventh Ave., bet. 56th & 57th Sts., 265-4360. Casual. English/American. L Mon.-Fri. 11:30-4. D daily to 4 a.m. Br Sat.-Sun. 11:30-4. **(I-M)** **AE, CB, DC, MC, V.**

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.-Fri. noon-2:45. D Mon.-Sat. 5:30-10:15. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. **(M)** **AE, CB, DC, MC, V.**

IL GATTOPARDO—49 W. 56th St., 586-3978. Casual. Northern Italian. Spcls: chicken scarpariello, scampi Gattopardo, fettuccine quarto formagio. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon-3. D daily 5-11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th-51st Sts.,** 315-3808. **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11. Complete L & D. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.-1 a.m. Br Sun. 11:30-3. Prix fixe L daily noon-3. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. **(I)** **AE.**

LA GRILLADE—845 Eighth Ave., at 51st St., 265-1610. Casual. French. Spcls: 7 varieties of fish, roast leg of lamb. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5-11:30, Sat.-Sun. from 4. Complete L & D. **(M)** **AE, DC, MC, V.**

LAI LAI WEST—859 Ninth Ave., at 56th St., 586-5083. Casual. Hunan-Szechuan. Spcls: sea-treasure de lux, three glass chicken, snow white. Res. nec. L Mon.-Fri. 11:30-3. D Sun.-Thurs. 5-11:30, Fri.-Sat. to midnight. **(I)** **AE, DC.**

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L & D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th-55th Sts.,586-8096. Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provencale. Res. sug. L Mon.-Fri. noon-3. D Mon-Sat. 5-11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.-Sat. noon-3. D Mon.-Thurs. 5-9:30, Fri.-Sat. to 10:30. Closed Sun. **(M)** **AE, MC, V.**

L'ESCARGOT—47 W. 55th St., 245-4266. Dress opt. French. Spcls: escargot with fettuccine, Dover sole meunière with sage, côte de veau au Calvados. Res. sug. L Mon.-Sat. noon-3. D Mon.-Fri. 5:30-11:30, Sat. from 5. Private parties for 65. Complete L & D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theater D 5-9. Reduced rate parking after 5. Closed Sun.**(I-M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.-Thurs., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon.**(M)** **AE, DC, V.**

RAINBOW ROOM—30 Rockefeller Plaza, 65th floor of RCA building, 757-9090. Jacket & tie required. French/Italian. Res. sug. Cocktails Mon.-Fri. from 4, Sat. from 3, Sun. from noon. D Sun.-Mon. 5-10 (open till midnight), Tues.-Sat. to 11:30 (open till 1 a.m., Fri.-Sat. till 2.) Pre-theater D 5-7. Br Sun. 11:30-3. Live orchestra Tues.-Thurs. 7-1 a.m., Fri.-Sat. 8-2 a.m., Sun. 6-midnight. Music charge after 7. **(M). Rainbow Grill:** Jacket required. Nightclub offering French/Italian menu. Res. sug. D Mon.-Thurs. 7-midnight, Fri.-Sat. to 12:30. Shows Mon.-Sat. 9:15 & 11:30 (show cover). **(M)** **AE, CB, DC, MC, V.**

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6-11:30. Cocktails from 5. Complete D. Pianist Mon.-Sat. 7-11:30. **(M)** **AE, CB, DC, MC, V.**

RASPUTIN RUSSIAN—371 W. 46th St., 586-1860. Casual. Russian/American. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. **(M)** **AE, MC, V.**

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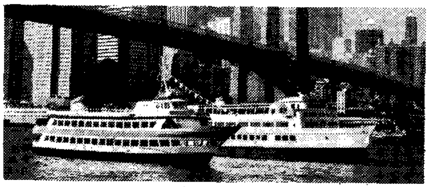

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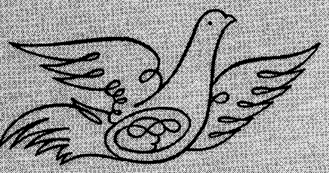

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RESTAURANTS

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, swordfish broiled over mesquite & hickory, fried soft shell crabs. Res. nec. L Mon.–Sat. 11:45–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(M)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave. at 45th St.,315–4690. Casual. Nouvelle American. Spcls: tuna steak au poivre. Res. sug. Open daily noon to 1 a.m. Parties for 40. **(I)** **AE, MC, V.**

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban. Spcls: black bean soup, roast suckling pig, paella, shredded beef Cubana. Res. sug. Open daily 11 a.m.–1 a.m. Ent. nightly. Private parties. Also **Victor's Cafe—240 Columbus Ave. at 71st St.,** 595-8599. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** **AE, DC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LE STEAK—1089 Second Ave., bet 57th & 58th Sts., 421-9072. Dress opt. French-style steakhouse. D daily 5:30–11. Complete D. **(M)** **AE, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7–11. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 5:30–11:30. S daily till 12:30 a.m. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10. S Tues.–Sat. 10:30 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.– Fri. 3:30–8, Sat.–Sun. from 4. "After 8": Mon.–Sat. 8–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–11, Fri.–Sat. to 12:30, Sun. 4–11. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St., 751-0311. Jacket required. Northern Italian. Spcls: linguine with broccoli & zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

AZUMA YA—406 E. 64th St., 758-9555/9639. Casual. Japanese. Spcls: ten varieties of lobster, beef-asparagus yaki, tuna teriyaki. Res. sug. L Mon.–Fri. 11–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Free dim-sum with cocktails daily 5–7. Japanese garden. **(M)** **AE, DC, MC, V.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American-Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BAUMERS—1651 Third Ave., at 92nd St., 831-8301. Casual. American/Continental. Spcls: Caesar salad, raspberry duck, chicken potpie. Res. sug. D only Mon.–Sat. 5–11. Private parties for 25–65. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St., 249-8380. Casual. Continental/American. Spcls: roast duck with port & black currant sauce, vegetables tempura with sherry, ginger, & soy sauce, grilled swordfish with herb butter, medaillons of veal with julienne of leek. L Mon.–Fri. 11:30–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D daily 6–1 a.m. **Carlyle Restaurant:** French cuisine. B daily 7–10:30 a.m. Buffet L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

CHRISTI'S—1479 Frist Ave., at 77th St.,535-9448. Casual. Italian. Spcls: seafood fiesta, fettuccine Caruso, chicken primavera. Res. sug. D only 5–11 daily. Private parties for 30–50. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

ISLE OF CAPRI—1028 Third Ave., at 61st St., 223-9626/758-1828. Casual. Italian home-cooking. Spcls: bollito misto, cappelletti alla panna. Res. sug. L & D menu Mon.–Thurs. noon–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BOEUF A LA MODE—539 E. 81st St., 650-9664. Dress opt. French. Spcls: sweetbreads béarnaise, duckling aux cerises, veal florentine. Res. sug. D only Tues.–Sun. 5:30–11. Complete D. Closed Mon. **(M)** **AE, DC, MC.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MANHATTAN CAFE—1161 First Ave., at 64th St., 888-6556. Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.–Fri. noon–5. Prix fixe Br Sat.–Sun. 11:30–4. D daily 5–11:30. **(M-E)** **AE, CB, DC, MC, V.**

MARIGOLD—746 Madison Ave., bet. 64th & 65th Sts., 861-8820. Casual. Continental. Spcls: chicken breast sautéd with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken potpie. Res. sug. for D. L Mon.–Sat. 11:30–5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, stiped bass marichiare, fettuccine verde fileto tomidore. Rec. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PARADISE PIZZA—316 E. 86th St.,517-3260. Casual. Italian. Spcls: panned pizza, veal picatta, lasagna. Open Sun.–Thurs. noon–11, Fri., Sat. till midnight. **(I)** **AE.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: soft shell crabs, roast Long Island duckling, filet mignon. Res. sug. D Tues.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sun. noon–3:30. Pianist nightly & Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled sword

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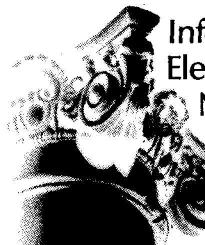

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fish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SALA THAI—1718 Second Ave., bet. 89th–90th Sts., 410-5557. Casual. Thai. Spcls: Bangkok duck, salmon with green curry sauce, deep fried whole fish with chili and garlic sauce. Res. sug. D only Mon.–Sat. 4:30–11:45, Sun. to 11. **(I-M)** **AE, CB, DC.**

SAMANTHA—1495 First Ave., at 78th St., 744-9288. Casual. American/Continental. Spcls: mussels mariniere, chicken gismonda, barbecued St. Louis back-ribs. Res. sug. L Mon.–Fri. 11:30–4. D Sun.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. **(M)** **AE, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

TRUFFLES—696 Madison Ave., bet. 62nd–63rd Sts., 838-3725. Dress opt. Continental. Spcls: linguini with fresh pesto, grilled swordfish with red pepper sauce, veal with mushrooms & pears in brandy, fresh fish. Res. sug. L daily 11:30–5. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

ANCORA—2330 Broadway, at 85th St., 496-9240. Casual. Italian. Spcls: baby squid with tomatoes, parsley & garlic flavored olive oil, papparadelle with artichokes & fresh duck broth, charcoal broiled veal chop, grilled gumbo shrimp, woodburning pizza oven. L Mon.–Fri. noon–4. D daily 5–1 a.m. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St., 799-8282. Casual. Northern Italian. Spcls: paglia e fieno, branzino livornese, scaloppine alla genovese, Italian cheesecake. Res. sug. L Mon.–Fri. 11–4. Br & L Sat.–Sun. 11–4. D Sun. & Mon. 4–midnight, Tues.–Sat. 4–1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CENTRE COURT—61 W. 62nd St., 586-1222. Casual. American. Spcls: USDA prime steak, veal & lamb chops, prime ribs. L Mon.–Sat. 11:30–5. D daily 5–midnight. Br Sun. 11:30–4. **(M)** **AE, CB, DC, MC, V.**

DANON'S ON THE PARK—432 Columbus Ave., at 81st St., 878-6800. Casual. American/Continental. Spcls: seafood salad, daily fresh fish, grilled leg of lamb. Res. sug. L Mon.–Fri. 11:30–4. Br Sat.–Sun. 11–4. D Sun.–Thurs. 5–12:30, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LA TABLITA—65 W. 73rd St., 724-9595. Casual. Argentine/Italian. Spcls: parrillada (mixed-grill), shrimp La Tablita, fettuccine blanco & verde with langostinos. Res. sug. Open Sun.–Thurs. noon–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4. Private parties for 50. **(M)** Also **La Tablita II—1 Herald Sq.,** 244-4488, and **La Tablita South Street Seaport, 11 Fulton St.,** 608-7420. **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts., 799-5784. Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30–4:30. Pianist nightly from 7. **(M)** **AE.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SIDEWALKERS'—12 W. 72nd St., 799-6070. Casual. Regional American Seafood. Spcls: Maryland spiced hard-crabs, mesquite grilled fresh fish, fresh crab-cake, oysters, mussels, clams. Res. sug. D Mon.–Thurs. 6–11:30, Fri.–Sat. to midnight, Sun. 5–11. Private parties for 15–125. **(M)** **AE, CB, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MICHAEL'S—2929 Ave. R., 718-998-7851/718-339-9288. Casual. Italian/American. Spcls: seafood, steaks, variety of veal dishes. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–11. Piano. **(I-M)** **AE, CB, DC, MC, V.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

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VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

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KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

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POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.-Sat. from 5-9, George Andre. Fri.-Wed. from 9-2 a.m., Helicio Milito and his new group. Thurs. 9-1 a.m., Choros from Brazil. Sat. & Sun., 12:30-4 a.m., Mario Toledo. AE, CB, DC.

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 11/20,21, Sal Salvador Trio. 11/22,23, Hank Mobley featuring Lodi Carr. 11/24, Patricia Laing Quintet. 11/25, Collette Mishan Quartet. 11/26, David Kikosky Quartet. 11/27, Joel Forrester Duo. AE, CB, DC, MC, V.

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 11/24, The World of Jazz Violin with John Blake, Didier Lockwood, Noel Pointer; Michal Urbaniak. 11/26-12/1, Stanley Turrentine and the Ray Brown Trio featuring Gene Harris and Grady Tate. Shows at 9 and 11 with an extra show Fri.-Sat. at 1 a.m. AE, MC, V.

THE BOTTOM LINE—15 W. 4th St., 228-7880. 11/21, Jesse Colin Young. 11/22,23, Flora Purim & Airto. 11/24, Renaissance ... The Acoustic Show. 11/25, Robyn Hitchcock and the Egyptians; Marti Jones with Don Dixon. 11/29, Cousin Brucie's "Heroes & Legends." No credit cards.

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. Jazz Piano Festival. Thru 11/25, Lance Hayward. 11/26-30, Danny Mixon (closed 11/27). Music from 9-1 a.m. AE, MC, V.

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 11/24, Chris Connor. 11/26-12/1, George Kelly celebrates Thanksgiving with the Jazz Sultants. Upstairs, dance with Loxley Dillon & Orchestra. AE, CB, DC, MC, V.

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 11/23, Special Consensus Bluegrass Band. 11/30, The Matt Glaser Show. Shows at 9. No credit cards.

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 11/24, Toots Thielemans. 11/25, Les Paul Trio. 11/26-31, Astrud Gilberto. Shows Sun.-Thurs. at 9 & 11, Fri.-Sat at 8, 10, & midnight. AE, MC, V.

FOLK CITY—130 W. 3rd St., 254-8449. 11/20, Peter Bletved; The Vipers. 11/21, New York Songwriters Showcase. 11/22,24, Comedy with Jane Brucker. 11/23, Aztec Two-Step; Jake Jacobs. 11/25, Sonny Ochs. 11/26, Irish Music Night. 11/27, The Splatcats. No credit cards.

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 11/20-23, Armen Donelian and Harvie Swartz. 11/24, Nat Jones. 11/25, Larry Vuckovich. 11/26-30, Larry Vuckovich and Harvie Swartz. **Upstairs:** 11/21 at 8, Vicki Sue Robinson followed by Annie Golden with Marc Shaiman at 10. 11/22 at 8, Vinnie Talarico followed by Gail Boggs with Brenda Madison at 10, and Zora Rasmussan with Marc Shaiman at midnight. 11/23 at 9, High Heeled Women, followed by Music and Comedy Showcase at 11 & 1 a.m. AE, MC, V.

GREGORY'S—63rd St. & First Ave., 371-2220. 11/20-24, Wed.-Sat. 10-3 a.m., singer David Allyn with Scott Hardy on guitar and Jay Anderson on bass. Mon.-Fri. 5-10, singer pianist Sorrow Astrasa. Mon. 10-3, Baba Motta. 11/26, Attila Zoller Trio. Sun. 5-10, Stan Edwards Duo followed by Leslie Pintchik and Scott Hardy from 10-3 a.m. AE, CB, DC, MC, V.

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 11/21 at 8, Peter Harckham. 11/22 at 8, Rosemart Ross; James O'Neal at 10:30. 11/23 at 8, Geoff Chadderton. 11/25 at 8:30, Jay Leonhart with Mike Renzi. AE, CB, DC, MC, V.

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.-Sat. from 7:30-12:30 a.m., in addition from 4-9, Lee Musicker plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4-9, and Mon. 7:30-12:30. AE, DC, MC, V.

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.-Sat. from 9:30 p.m., Sun.-Mon. from 9. Thru 11/23, 26-30, pianist Hilton Ruiz with Major Holley on bass. 11/24,25, Esther Blue. AE, MC, V.

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 11/30, Jonathan Schwartz, disc jockey and writer, Tues.-Sat. at 9:30 & 11:30. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. AE, DC, MC, V.

NEW DEAL—152 Spring St., 431-3663. Art deco room. The Andy Tuck Jazz Duo play every Wed.-Sat. from 9-2 a.m. AE, CB, DC, MC, V.

ONE FIFTH AVENUE—1 Fifth Ave., at 8th St., 260-3434. Bar/continental restaurant. 11/20,21, Dorothy Stallworth. 11/22,23, Phoebe Legere. 11/24, Jill McManus. 11/25, Keith McDonald. 11/26, Patti O'Connor. 11/27,28, Dorothy Stallworth. Music from 9:30. AE, CB, DC, MC, V.

THE RED BLAZER—1571 Second Ave., at 82nd St., 535-0847. Wed. at 8:30, Cathy Chamberlain. Fri. at 9, Howie Wyeth and guitarist Danny Kane. Sat. at 9, pianist-singer Loren Koroveck plays ragtime, stride, and barrelhouse. Sun. at 8:30, The Pete Compo Trio. AE.

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 11/22, Adrian Belew. 11/23, Apb - from Scotland. 11/24, John Kay and Steppenwolf with guests Guess Who. No credit cards.

SEVENTH AVE. SO.—21 Seventh Ave. So., 242-4694. 11/20, The Ordinaires 'New Music Big Band.' 11/21, Michael Dolan Band. 11/22,23, Steve Slagle and Mike Stern. MC, V.

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Thru 11/24, Art Ensemble of Chicago celebrating 20 years of Great Black Music. 11/25, Dakota Staton. AE, MC, V.

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. *Beehive,* A Musical Revue of Rockin' 60's Women, every Tues.-Thurs. at 8:30 & 11, Fri.-Sat. at 9 & midnight. AE, DC, MC, V.

TRAMPS—125 E. 15th St., 777-5077. 11/20, Elliot Murphy and Band. 11/21, Kristi Rose with Chris Christos. 11/22,23, Carey Bell. 11/24, Nearly Missed; Race for Space. 11/25, La Bamba and the Hubcaps. 11/26, The Delancey Street Hawaiians. 11/27, The Tapes; Janie Romer. Shows from 9 p.m. No credit cards.

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. 11/25, El Gran Combo; Louie Ramirez and Ray De La Paz with guest soloist David "Fathead" Newman. Music from 9 p.m. **Terrace:** Nightly from 9:30, pianist Hilton Ruiz with Major Holley on bass. No credit cards.

VILLAGE VANGUARD—178 Seventh Ave. So., 255-4037. Thru 11/24, Bobby Hutcherson Quartet featuring John Hicks, Al Foster, Cecil McBee. 11/25, Mel Lewis and the Jazz Orchestra. 11/26-12/1, Elvin Jones Quintet. Shows at 10, 11:30, & 1 a.m. No credit cards.

THE WEST END—2911 Broadway, 666-9160. Jazz, nightly from 9. 11/20-24, The Dukesmen. 11/27-12/1, "Little" Jimmy Scott. MC, V.

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.-Sat. at 8. Thru 11/23, pianist Larry Willis with Rufus Reid on bass. 11/24, guitarist Gene Bertoncini with Michael Moore on bass. 11/25, pianist Jim Roberts with Dave Dunaway on bass. 11/26-30, pianist Norman Simmons with Dave Dunaway on bass. AE.

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. 11/20, John Mayall; Mallet Playboys. 11/22,23, Loup Garou; Bud Moffett Band. 11/24,25, Jerry Jeff Walker. 11/26,27, The Radiators. 11/28, Dave Mason. 11/29,30, Dr. John. Mon.-Thurs. 11:30 a.m.-3 a.m., Fri. 11:30-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. AE, CB, DC, MC, V.

O'LUNNEY'S—915 Second Ave., bet. 48th & 49th Sts., 751-5470. Country-music hangout. AE, DC, MC, V.

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 11/24, Steve Mittleman. 11/26-12/1, Paul Provenza. AE, MC, V.

COMIC STRIP—1568 Second Ave., bet. 81st & 82nd St., 861-9386. Restaurant, showcase for stand-up comics and singers. Sun.-Thurs. the fun starts at 9, Fri.-Sat. 8:30 & midnight. AE, MC, V.

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 11/23, comedians Richie Gold, Richie Minervini, Wayne Cotter, Danny Cutris, and comedienne Nancy Redman, Mon.-Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight. 11/25-30, comedians Richie Gold, Hiram Kasten, Nick La Zinsky, Danny Curtis and Nancy Redman. AE, CB, DC, MC, V.

IMPROVISATION—358 W. 44th St., 765-8268. Comics and singers seven nights a week, with regulars Ron Darian, John Mendoza, King & Mende, Sun.-Thurs. 8-4 a.m., Fri. & Sat. two shows at 8 & midnight. No credit cards.

MONKEY BAR—60 E. 54th St. (in the Elysee Hotel). 753-1066. Mon.-Fri. pianist Johnny Andrews, 5:30-7:30. Continuous entertainment. Tues. Danny Curtis. Wed.-Sat. Marian Paige and Mel Martin. Closed Sun. AE, CB, DC, MC, V.

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 11/20,21, magicians Devlin, Imam with comedian Terry Day. 11/22, magician Slydini and comedian David Charnee. 11/23,magician Devlin and David Charnee. 11/26, Showcase. Tues.-Thurs. at 9:30, Fri. at 9 & 11. AE, MC, V.

WHO'S ON FIRST—1205 First Ave., at 65th St., 737-2772. **Downstairs:** New York's brightest stand-up comics every Wed. & Thurs. at 10, Fri. & Sat. at 10 & midnight. AE.

DISCO/DANCING

BARBIZON PLAZA LIBRARY—Sixth Ave., bet. 58th & 59th Sts., 247-7000. Lively discotheque, Mon.-Fri. 4:30-3 a.m., Sat. 9-4 a.m., Sun. 9-3 a.m. AE.

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JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. The Mike Cerratti Trio alternating with singer-pianist Tommy Furtado. Nightly except Sun., from 8 p.m.–3 a.m. **AE, CB, DC.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Tues.–Sat. 10–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. Thru 11/21, Celia Cruz. 11/22, Tabou Combo. 11/23, Pe de Boi. 11/25,26, Zumbi Festival with Zeze Motta and Nana Vasconcelos. 11/27, Mutabaruka. **AE, V.**

VISAGE—610 W. 56th St., 247-0612. Multi-level disco club with live entertainment including pool and ice shows. Open Tues.–Sat. 10 p.m.–4 a.m. **AE, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie... Thru 12/7, Martha Ray makes her first club appearance in New York in 25 years, Tues. at 9, Wed.–Sat. at 9 & 11. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a richly spiced revue *Panache,* produced by Georges Reich featuring gorgeous showgirls, French female impersonators, exotic production numbers, and specialty acts, nightly at 9 & 11:30. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 11/30, the legendary gold record singer, Margaret Whiting, Mon.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1985,* a musical comedy revue by Gerard Alessandrini starring Fred Barton, Susan J. Jacks, Herndon Lackey, Nora Mae Lyng and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 11/20, Toba Sherwood. 11/21, John Meyer and Leila Martin. 11/22, Leigh Clarkgranville; Dave McCracken. 11/23, Steve Hayes; Carey & Falter. 11/24, The Entertainment Committee. 11/25, Candace Leeds. 11/26, Mary Ellen Bernard. **AE, MC, V.**

RAINBOW GRILL—30 Rockefeller Plaza, 65th floor, way up in the sky. 757-8970. *Legs!,* a new Parisian-style musical revue produced and directed by Peter Jackson. Shows nightly, 9:15 & 11:30. Disco dancing between and after shows. Closed Sun. **Rainbow Room:** Right across the hall, with the same stupendous view, thru 11/24, The Glenn Zottola Orchestra featuring Johnny Desmond. 11/26–12/31, Panama Francis and the "Savoy Sultans." **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. **Oak Room:** Singer Julie Wilson accompanied by pianist Billy Roy in *'S Wonderful, 'S Marvelous, 'S Julie, A Gershwin Celebration,* Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 12/31, Bobby Short, the legendary saloon singer accompanied by Beverly Peer and Robbie Scott, Tues.–Sat. at 10 and midnight. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. from 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/-singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 12/7, singer Dani Marsan, Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Bob Wetherbee plays piano Mon.–Fri. 5:30–7; 9–11. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

PIANO ROOMS

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 11/20, singer Peter Alfano; singer/comedienne Maxine Lapiduss. 11/21–23, Jane Burbank. 11/24, Donna Gentry; Leland Gantt. 11/25, Helen Klass; *Somewhere Over The Skyline,* featuring Elin Zimmerman, Debra Goldman, Larry Rosania, and Doug Nervik. 11/26, Fred Barton's "Miss Gulch Returns;" Rose Ann Mineo. 11/27, South American Soccer Riot; Body Beautiful. **No credit cards.**

HANRATTY'S—1754 Second Ave., 289-3200. Thru 11/23, Roger Kellaway. 11/24, Keith MacDonald. 11/25, Dick Hyman. 11/26–30, Dick Wellstood. Sun.–Thurs. at 8:30 & 10:30, Fri.–Sat. at 9 & 11. **AE.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Thru 12/28, singer-pianist Chris Barrett, Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Teddy Robinson, Mon.–Sat. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, imtimate restaurant/piano bar. 11/20, Randi Michaels with pianist Seth Farber in *Hot Music for a Cool Evening.* 11/21, pianist Meryl Shephard; Mark Janicello in *Nice 'n Easy.* 11/22,23, pianist Peter Wright. 11/24, Gene Ziegler with pianist Peter Wright in *It's About Time.* 11/26, pianist-singer Robin Connell. **AE.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Sat. from 8:30 p.m. **AE, MC, V.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Restaurant/piano bar with Keith Thompson and Charles Lindbergh alternating nightly from 8 p.m. **AE, CB, DC, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Rebecca Koborie. Wed. & Fri., Bobbi Miller. Thurs., Bucky Bucholtz. Sat. George Cotton. Music from 8. **AE, DC, MC, V.**

TED HOOK—256 W. 52nd St., 247-4949. Ted Hook's latest restaurant/piano bar with Ronny Whyte at the piano every Tues.–Sat. from 10 p.m.; Mon. Ronnell Bright takes over. **AE, MC, V.**

RADIO
HIGHLIGHTS

Wed., Nov. 20

3:00/WNCN—Rimsky-Korsakov: *Tsar Saltan,* Op. 57: Suite; **Arne:** Cto for Harpsichord #5 in g.

WNYC—Godowsky: 18 Studies on Chopin Etudes.

4:04/WQXR-AM/FM—J. Stamitz: Sinfonia in A; **Glazunov:** Waltz #2 in F.

5:00/WNCN—Telemann: Sonata for Flute & Continuo in C; **Berkeley:** Theme & Variations for Guitar.

6:00/WNCN—Bach: Cto for Harpsichord #5 in f; **Corelli:** Cto Grosso in D, Op. 6, #7.

7:00/WNCN—Dohnanyi: *Variations on a Nursery,* Op. 25; **Boccherini:** Qnt, Op. 13, #5.

7:03/WQXR-AM/FM—Vivaldi: Chamber Cto in D for Recorder, Oboe & Bassoon, "La Pastorella"; **Mozart:** *The Marriage of Figaro:* Suite.

8:00/WNCN—Bach: Orchestral Suite #3 in D: Air on G String; **R. Strauss:** Cto for Oboe in D.

WNYC—The Minnesota Orchestra. **Mendelssohn:** Sym #4, "Italian"; **Prokofiev:** Piano Cto #2; **Bartok:** Suite from *The Miraculous Mandarin.*

8:05/WQXR-AM/FM—Haydn: Sym #97 in C; **Copland:** Cto for Clarinet & Strings.

9:00/WNCN—Lalo: Cto for Cello in d.

Thurs., Nov. 21

3:00/WNCN—Berwald: Sym #5 in C, "Singuliere"; **Bach:** Sonata for Viola da Gamba & Harpsichord #3 in g.

WNYC—Toscanini—Before the NBC Symphony.

4:04/WQXR-AM/FM—Chopin: Grande Fantaisie on Polish Airs; **Mozart:** Violin & Piano Sonata in C.

5:00/WNCN—Bruch: Adagio appassionato, Op. 57; **Beethoven:** Songs.

6:00/WNCN—Vivaldi: Cto for Violin, Cello, Strings & Harpsichord in A; **Cimarosa:** Flute Qt #1 in D.

7:03/WQXR-AM/FM—Beethoven: Twelve Contradances; **Rossini:** Introduction, Theme & Variations.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Handel:** Passacaglia for Violin & Viola; **Beethoven:** Qnt for Piano & Winds in E-Flat, Op. 16.

8:05/WQXR-AM/FM—Rossini: *The Journey to Rheims:* Ov; **Brahms:** Violin Cto in D.

9:00/WNCN—AT&T Presents Carnegie Hall Tonight. John Rubinstein, host. Berlin Octet. **Beethoven:** Septet in E-Flat, Op. 20.

Fri., Nov. 22

3:00/WNCN—Bach: Orchestral Suite #3 in D; **Rachmaninoff:** Rhapsody on a Theme by Paganini, Op. 43.

4:04/WQXR-AM/FM—Haydn: Sym #37 in C; **Schumann:** *Fantaisiestucke,* Op. 73.

5:00/WNCN—Avison: Cto Grosso #2 in G after D. Scarlatti; **Suppe:** "Poet and Peasant" Overture.

6:00/WNCN—Bach: Trio Sonata; **Prokofiev:** Etudes, Op. 2.

7:03/WQXR-AM/FM—Gershwin: *Porgy and Bess:* A Symphonic Picture; **Haydn:** Piano Sonata #40 in G.

8:00/WNCN—Wagner: *Tannhauser:* Ov; **Saint-Saens:** *Morceau de Concert,* Op. 154.

8:05/WQXR-AM/FM—Copland: *The Red Pony:* Suite; **Liszt:** Piano Cto #1 in E-Flat.

9:00/WNCN—Holzbauer: Cto for Flute in D; **Grieg:** *Peer Gynt Suite* #1, Op. 46.

9:06/WQXR-AM/FM—Detroit Symphony Orchestra. Herbert Blomstedt, conductor; trumpeter Wynton Marsalis. **Nielsen:** Helios Overture; **Hummel:** Trumpet Cto in E-Flat.

Sat., Nov. 23

10:00 a.m./WNCN—Susato: Dances; **Sibelius:** Sym #1 in e, Op. 39.

WNYC—Mozart: Piano Cto #27 in B-Flat; **Byrd:** Mass for Five Voices.

10:04 a.m./WQXR-AM/FM—Berlioz: "Corsair" Overture; **Telemann:** *Don Quichotte Suite.*

11:00 a.m./WNCN—Sibelius: *Karelia Suite,* Op. 11: Ballade; **Tartini:** Cto for Violin in A.

12:00/WNYC—1985 Salzburg Festival. Alexis Weissenberg, pianist. **Scarlatti:** Seven Sonatas; **Schumann:** *Carnaval,* Op. 9; **Debussy:** *Children's Corner Suite; Estampes.*

1:00/WNCN—Bizet: *L'Arlesienne:* Suite #2; **Haydn:** Piano Trio in B-Flat.

2:00/WNCN—National Symphony Orchestra. Mstislav Rostropovich, conductor; violinist Anne-Sophie Mutter. **W. Schuman:** *Credendum;* **Mendelssohn:** Cto for Violin in e, Op. 64; **Dukas:** *The Sorcerer's Apprentice.*

2:05/WQXR-AM/FM—Saturday Afternoon at the Opera. **Verdi:** *Rigoletto* (Pavarotti, Sutherland, Milnes, London Sym Orch/Bonynge).

4:00/WNCN—Faure: Berceuse, Op. 16; **Shostokovich:** Cto for Cello #1 in E-Flat, Op. 107.

5:00/WNCN—Smetana: *Richard III;* **Machaut:** Chanson & Three Ballades.

6:00/WNCN—Sibelius: *Oceanides,* Op. 73; **L. Mozart:** Sinfonia da camera for Horn, Violin, 2 Violas & Continuo in D.

8:00/WNCN—Artist's Image. Lazar Berman, pianist. **Liszt:** *Annees de pelerinage,* #2: Venezia e Napoli; Cto for Piano #1 in E-Flat; *Annees de pelerinage,* #2: Sonetto 123 del Petrarca.

9:00/WKCR—Opera Topics. Lorenzo Alvary, host. Samuel Lipman, music critic, guest.

WNCN—Rossini: *Barber of Seville* (Baltsa, Araiza, Allen, Trimarchi, Lloyd, Acad. of St. Martin/Marriner).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; soprano Judith Blegen, tenor Denes Gulyas, baritone Mikael Melbye, soprano Celina Lindsley, bass John Macurdy, The Blossom Festival Chorus. **Mozart:** *The Magic Flute.*

9:30/WKCR—The Paris Opera 50 Years Ago. Stefan Zucker, host. **Gluck:** *Orphee et Eurydice* (Raveau, Feraldy).

Sun., Nov. 24

9:04 a.m/WQXR-AM/FM—Saint-Saens: Violin & Piano Sonata #1 in d, Op. 75; **Mouret:** Symphonies for Violins, Oboes & Hunting Horns.

10:00 a.m./WNCN—Milan: *Aquel caballero, madre;* **Haydn:** Andante; Minuetto.

12:00/WNYC—Mostly Mozart Festival. **Rameau:** Suite for Strings from the "Concerts en Sextüor"; **Mozart:** Piano Cto #20 in d; Clarinet Cto in A.

1:00/WNCN—Chicago Symphony Orchestra. Georg Solti, conductor; pianist Janina Fiakowska. **Haydn:** Sym #104 in D, "London"; **Mozart:** Cto for Piano #24 in c; **Lutoslawski:** Sym #3.

2:00/WNYC—Byrd: *Cantiones Sacrae.*

3:00/WNCN—Liszt: *Totentanz;* **Lalo:** Fantaisie "norvegienne" for Violin.

3:04/WQXR-AM/FM—New York Philharmonic. Zubin Mehta, conductor; oboist Joseph Robinson, clarinetist Stanley Drucker, hornist Philip Myers, bassoonist Judith LeClair. **Bach:** Brandenburg Cto #3 in G; **Mozart:** Sinfonia Concertante in E-Flat; **R. Strauss:** *Symphonia Domestica,* Op. 53.

5:00/WNCN—Ivanovici: Danube Waves; **Purcell:** *Abdelazar:* Suite.

6:00/WNYC—St. Louis Symphony. **Lutoslawski:** Sym #3; **Rivier:** Cto for Flute & Strings; **Devienne:** Cto #7 in e for Flute & Orch; **Stravinsky:** *The Firebird Suite.*

7:00/WNCN—Monteverdi: "Lamento d'Arianna"; **Szymanowski:** Sym #3, Op. 27, "Song of Night."

8:05/WQXR-AM/FM—Delta Opera House. **Rossini:** *Maometto II* (Ramey, Anderson, Palacio, Dale, Zimmerman, Philharmonia Orch/Scimone).

Mon., Nov. 25

3:00/WNCN—Copland: *El Salon Mexico;* **Mozart:** Cto for Flute #2 in D.

WNYC—An afternoon with Peter Maxwell Davies.

4:04/WQXR-AM/FM—Faure: *Masques et Bergamasques;* **Haydn:** String Trio in G, Op. 53, #1.

5:00/WNCN—Marais: "Sonnerie de Sainte Genevieve du Mont de Paris"; **Liszt:** "Hungarian" Rhapsody #5 in e.

6:00/WNCN—Verdi: *Aida:* Ov; **Albinoni:** Cto a 5 in D, Op. 9, #12.

7:03/WQXR-AM/FM—Strauss: *Wine, Women and Song;* **C. P. E. Bach:** Harpsichord Cto #4 in c.

8:00/WNCN—Great Performances: Live Fom Lincoln Center. **Donizetti:** *Anna Bolena* (Sutherland, Clarey, Hadley, Wilson, Yurisich, New York Choral Artists, New York City Opera Orch/Bonynge).

WNYC—Bach Gesellschaft. Toccata in g; *Well-Tempered Clavier,* Book I: Prelude & Fugue #21 in B-Flat; Prelude & Fugue #22 in b-flat.

8:05/WQXR-AM/FM—Mozart: Piano Cto #15 in B-Flat; **Copland:** *The Tender Land:* Suite.

9:00/WNYC—Liadov: Orchestral Music; **Faure:** *Messe Basse.*

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; pianists Katia and Marielle Labeque. **Bach:** Orchestral Suite #4 in D; **Poulenc:** Cto in d for Two Pianos.

Tues., Nov. 26

3:00/WNCN—J. Strauss: "Eingesendet" Polka, Op. 240; **Vivaldi:** *Four Seasons,* Op. 8, #1–4.

WNYC—Music by Ernest Levy.

4:04/WQXR-AM/FM—Handel: *Alcina:* Ballet Music from Act III; **Paganini:** Sonata "Maria Luisa."

5:00/WNCN—Telemann: Cto for Trumpet in D; **Vanhal:** Sonata for Flute, Violin, & Continuo in g.

6:00/WNCN—Rachmaninoff: Barcarolle, Op. 5; **Bach:** "Brandenburg" Cto #3 in G.

7:00/WNCN—Rodrigo: *Fantasia para un Gentilhombre;* **Corelli:** Cto Grosso in F, Op. 6, #12.

7:03/WQXR-AM/FM—Martini: Flute Cto in G; **Chopin:** Polonaise #7 in A-Flat, Op. 61.

8:00/WNCN—The Concord String Quartet, live from the WNCN Live Performance Studio.

8:05/WQXR-AM/FM—Haydn: Piano Cto #2 in D; **Copland:** *Music for a Great City.*

9:00/WNCN—Bach: Cantata, "Du Friedefurst, Herr Jesu Christ"; **Various:** Dance Music of the Renaissance.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Dennis Russell Davies, conductor; sopranos Debra Polaski, Claudia Cummings, mezzo-soprano Milagro Vargas, counter-tenor Paul Esswood, tenors James McCray, Michael Austin, baritone Raymond Wolansky, Saratoga-Potsdam Chorus. **Wagner:** *Tristan und Isolde,* Act III; **Glass:** *Akhnaten,* Act II.

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, November 20–22 and 25–26

❷ **WCBS**
212-975-4321
❹ **WNBC**
212-664-4444
❺ **WNEW**
212-535-1000
❼ **WABC**
212-887-7777
❾ **WOR**
212-764-7000
⓫ **WPIX**
212-949-1100
⓭ **WNET**
212-560-2000
㉑ **WLIW**
516-454-8866
㉛ **WNYC**
212-669-7800
🅗 **HOME BOX OFFICE**
212-484-1100
🅝 **UPTOWN**
212-942-7200
🅢 **SHOWTIME**
212-708-1600
🅦 **WOMETCO (WHT)**
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
❷ Daybreak
❹ Today in New York
❺ New Zoo Revue
❼ World News This Morning
❾ Jimmy Swaggart
⓫ Wed/Open Mind
Thu/Aprenda Ingles
Fri/Watch on Washington
Mon/Tom and Jerry
Tue/Carrascolendas
🅗 Fri/The Velveteen Rabbit

6:10
🅗 Tue/**Movie:** Hockey Night

6:15
🅗 Wed, Mon/**Movie:** Around the World in 80 Days (animated)

6:30
❷ ❹ News
❺ Fat Albert and the Cosby Kids
❾ 700 Club
⓫ Superfriends
🅗 Thu/The Berenstain Bears Meet Bigpaw
Fri/**Movie:** Hockey Night
🅢 Fri/A Thanksgiving Tale
Mon/**Movie:** Starfleet: Star Quest for F-01
Tue/Tubby the Tuba

6:45
㉛ AM Weather

7:00
❷ Morning News
❹ Today
❺ Inspector Gadget
❼ Good Morning America
⓫ Heathcliff
㉛ Ohayo! New York
🅗 Thu/Life on Earth: Theme and Variations
🅢 Wed/Tubby the Tuba
Fri/The Displaced Person

7:30
❺ Woody Woodpecker & Bugs Bunny
❾ Straight Talk
⓫ The Jetsons
🅗 Wed/Fraggle Rock
Mon/Thanksgiving in the Land of Oz
Tue/The Berenstain Bears Meet Bigpaw (cc)
🅢 Thu/**Movie:** Starfleet: Star Quest for F-01

8:00
⓫ Heathcliff
⓭ Electric Company
🅗 Wed/**Movie:** Places in the Heart (cc)
Thu/**Movie:** If Ever I See You Again
Fri/**Movie:** Something Wicked This Way Comes
Mon/**Movie:** The Deep
Tue/**Movie:** Beyond the Reef
🅢 Fri/**Movie:** The Adventures of Huckleberry Finn (1985)
Mon/Robin Hood: The Prophecy
Tue/It's Showtime

8:30
❺ The Flintstones
❾ Flying Nun
⓫ Scooby Doo
⓭ Mister Rogers' Neighborhood
🅢 Wed/**Movie:** Wavelength
Tue/**Movie:** Spaceraiders

9:00
❷ Catch Phrase
❹ Donahue
❺ Brady Bunch
❼ Morning Show
❾ Gidget
⓫ Great Space Coaster
⓭ Wed–Fri/Sesame Street (cc)
㉛ AM Weather
🅢 Thu/The Honeymooners . . . The Lost Episodes (cc)
Mon/**Movie:** Sixteen Candles
🅦 Wed/**Movie:** The Keep
Thu/**Movie:** Thieves After Dark
Fri/**Movie:** Give My Regards to Broad Street
Mon/**Movie:** Heads or Tails
Tue/**Movie:** Roseanna McCoy

9:10
⓭ Mon–Tue/Sesame Street (cc)

9:15
㉛ Tue/City Comment

9:30
❷ Break the Bank
❺ Leave It to Beaver
❾ Romper Room
⓫ Private Benjamin
㉛ Tue/Innovation
🅗 Fri/**Movie:** Saturday Night Fever (PG version)
Tue/**Movie:** Bugs Bunny's 3rd Movie: 1001 Rabbit Tales

10:00
❷ $25,000 Pyramid
❹ Your Number's Up
❺ I Love Lucy
⓫ Sanford & Son
㉛ Tue/On Our Own
🅗 Wed/**Movie:** Mae West (cc)
Thu/**Movie:** Phar Lap
Mon/**Movie:** Garbo Talks (cc)
🅢 Wed/**Movie:** Three Little Words
Thu/**Movie:** The Strip
Fri/**Movie:** Trial
Tue/**Movie:** Vengeance Valley

10:30
❷ Press Your Luck
❹ Sale of the Century
❺ Love Songs
❼ Sally Jessy Raphaël
❾ Partridge Family
⓫ Best Talk in Town
🅢 Mon/**Movie:** The Masquerader

11:00
❷ Price Is Right
❹ Wheel of Fortune
❺ Divorce Court
❼ Three's a Crowd
❾ Bewitched
⓫ Love Boat
🅗 Tue/Remember When: Way Out West—The Story of the American Cowboy
🅦 Wed, Mon/**Movie:** Country
Thu/**Movie:** The Evil That Men Do
Fri/**Movie:** Unfaithfully Yours (1984)
Tue/**Movie:** The Gift (subtitled)

11:30
❹ Scrabble
❺ 1st Edition
❼ All-Star Blitz
❾ I Dream of Jeannie
🅗 Fri/Video Jukebox
🅢 Thu/**Movie:** Coal Miner's Daughter
Tue/**Movie:** Saturday Night Fever (NR version)

12 NOON
❷ Body Language
❹ Super Password
❺ Midday
❼ Ryan's Hope
❾ News
⓫ Inday News
🅗 Wed/**Movie:** To Be or Not to Be (1983)
Thu/**Movie:** Dune
Fri/**Movie:** The Deep
Mon/**Movie:** All the President's Men
Tue/**Movie:** Sakharov
🅢 Wed/**Movie:** The Prince and the Pauper (1978)
Fri/**Movie:** Footloose (cc)
Mon/**Movie:** Wavelength

12:30
❷ Young and the Restless
❹ Search for Tomorrow
❼ Loving
⓫ What's Hot! What's Not?

1:00
❹ Days of Our Lives
❺ Hour Magazine
❼ All My Children
❾ Joker's Wild
⓫ Streets of San Francisco
🅦 Wed/**Movie:** Halloween
Thu/**Movie:** Heartbreakers
Fri/**Movie:** Richard Pryor—Live in Concert
Mon/**Movie:** The Osterman Weekend
Tue/**Movie:** Soggy Bottom, U.S.A.

1:30
❷ As the World Turns
❾ Tic Tac Dough
🅢 Mon/**Movie:** Deep in My Heart
Tue/**Movie:** Coal Miner's Daughter

2:00
❹ Another World
❼ One Life to Live
❾ Let's Make a Deal
⓫ Tom and Jerry
🅗 Wed/Remember When: Way Out West—The Story of the American Cowboy
Fri/**Movie:** City Heat
Tue/**Movie:** My Favorite Year
🅢 Wed/**Movie:** City Heat (cc)
Thu/**Movie:** The Trouble With Harry
Fri/**Movie:** Raiders of the Lost Ark (cc)

2:03
❺ Popeye

2:30
❷ Capitol
❺ Woody Woodpecker
❾ Dating Game
⓫ Mask
🅗 Thu/Donna—A Hot Summer Night
Mon/Not *Necessarily* Television

3:00
❷ Guiding Light
❹ Santa Barbara
❺ Jayce & the Wheeled Warriors
❼ General Hospital
❾ Hawaii Five-O
⓫ The Jetsons
🅗 Wed/**Movie:** Hot Stuff
Mon/**Movie:** Oh, God! You Devil (cc)
🅦 Wed/**Movie:** The Keep
Thu/**Movie:** Thieves After Dark
Fri/**Movie:** Give My Regards to Broad Street
Mon/**Movie:** Heads or Tails
Tue/**Movie:** Roseanna McCoy

3:30
❺ She-Ra
⓫ The Transformers
🅗 Thu/The Berenstain Bears Meet Bigpaw (cc)
Tue/**Movie:** Hockey Night

4:00
❷ America
❹ Love Connection
❺ He-Man and the Masters of the Universe
❼ Jeopardy
❾ Vega$
⓫ G.I. Joe
⓭ Wed–Fri/Sesame Street (cc)
🅗 Thu/Life on Earth: Theme and Variations
Fri/The Velveteen Rabbit
🅢 Wed/Thanksgiving in the Land of Oz
Thu/Faerie Tale Theatre: Pinocchio (cc)
Fri/A Thanksgiving Tale
Mon/**Movie:** Starfleet: Star Quest for F-01
Tue/Tubby the Tuba

4:10
⓭ Mon–Tue/Sesame Street (cc)

4:30
❹ People's Court
❺ Thundercats
❼ Sale of the Century
⓫ Challenge of the Gobots
🅗 Wed/Thanksgiving in the Land of Oz
Fri/Fraggle Rock (cc)
🅢 Wed/**Movie:** Runaway: Treasure of the Conquistadors
Fri/**Movie:** The Adventures of Huckleberry Finn (1985)

5:00
❷ ❹ ❼ News
❺ Brady Bunch
❾ Police Woman
⓫ Little House on the Prairie
⓭ Wed–Fri/Mister Rogers' Neighborhood
㉛ Wed/European Journal
Thu/Cityscope
Fri/All About TV
Mon/America's Black Forum
Tue/Tony Brown's Journal
🅗 Wed/Fraggle Rock (cc)
Thu/**Movie:** Garbo Talks (cc)
Fri/Inside the NFL
Mon/Thanksgiving in the Land of Oz
Tue/Life on Earth: Theme and Variations
🅢 Thu/**Movie:** Starfleet: Star Quest for F-01
🅦 Wed/**Movie:** Firstborn
Thu/**Movie:** Kidco
Fri/**Movie:** The Phantom Treehouse
Mon/**Movie:** Broadway Danny Rose
Tue/**Movie:** The Man Who Knew Too Much (1956)

5:25
⓭ Mon–Tue/Mister Rogers' Neighborhood

5:30
❺ What's Happening
⓭ Wed–Fri/3-2-1 Contact
㉛ City Comment
🅗 Wed/**Movie:** My Favorite Year
Mon/**Movie:** Saturday Night Fever (PG version)
🅢 Mon/**Movie:** The Golden Seal
Tue/The Displaced Person

5:45
㉛ News From City Hall

Weeknights, November 20–22 and 25–26

WED., NOV. 20

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Half a Handy Hour II

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ *Magic of Decorative Painting*

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Rockschool: Heavy Metal. How the ear-splitting effects are achieved, with footage of Jimi Hendrix and a demonstration by Deep Purple's drummer, Ian Paice.
㉑ Nightly Business Report
🅗 Rich Little & a Night of 42 Stars
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Country

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

7:45
🅢 Comedy Close-up

8:00
❷ **Movie:** Lost in London. Emmanuel Lewis, Lynne Moody, Ben Vereen.
❹ Highway to Heaven
❺ P.M. Magazine
❼ The Insiders (cc)
❾ News
⓫ **Movie:** Murder in Texas (1981). Farrah Fawcett, Katharine Ross. (Part 1.)
㉑ Murder Most English: Clouds of Witness
㉛ War: The Knife Edge of Deterrence
🅗 **Movie:** Supergirl (cc)
🅝 **Movie:** Tokyo-Ga
🅢 Martin Short Concert for the North Americas

8:30
❺ Columbo
❾ **Basketball:** Knicks vs. Detroit Pistons
⓭ The Tripods

9:00
❹ Hell Town
❼ Dynasty (cc)
⓭ The Creation of the Universe (cc)
㉑ Fall and Rise of Reginald Perrin
㉛ River Journeys
🅢 **Movie:** The Blues Brothers
🅦 **Movie:** The Hotel New Hampshire

9:30
㉑ Father's Day

10:00
❷ The Equalizer
❹ St. Elsewhere
❺ ⓫ News
❼ **Special:** Dynasty II: The Colbys
㉑ Bless Me Father
㉛ Right to Know
🅗 **Movie:** Places in the Heart (cc)
🅝 **Movie:** The Devil and Daniel Webster

10:30
⓭ High Wire. Portrait of tightrope artist Philippe Petit, with music by Philip Glass.
㉑ Only When I Laugh
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Masterpiece Theatre: The Last Place on Earth (cc)
㉑ Doctor Who
㉛ Switch On Japan
🅦 **Movie:** An Unnatural Act

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Hawaii Five-O
⓫ The Honeymooners
㉑ Long Island Report
🅢 **Movie:** Tigers in Lipstick

11:55
🅗 **Movie:** Two of a Kind

12 MIDNIGHT
❼ Headline Chasers
⓫ Comedy Break
⓭ Berlin Alexanderplatz: A Blow From a Hammer Can Hurt the Soul
🅝 **Movie:** A Nos Amours

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
❾ Best of Saturday Night Live
⓫ Star Trek
🅦 **Movie:** Halloween

12:40
❷ **Movie:** Saturday the 14th (1981). Richard Benjamin, Paula Prentiss.

1:00
❺ Get Smart
❼ **Movie:** Alexander: The Other Side of Dawn (1977). Leigh J. McCloskey, Eve Plumb.
❾ Joe Franklin
🅢 **Movie:** City Heat (cc)

1:25
🅗 **Movie:** The Little Drummer Girl (cc)

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Cinderella Liberty (1973). James Caan, Marsha Mason.
❾ **Movie:** The Swan (1956). Grace Kelly, Alec Guinness, Louis Jourdan.
⓫ Start of Something Big
🅦 **Movie:** The Keep

2:30
❹ Ben Casey

2:45
🅢 **Movie:** Wavelength

3:00
⓫ Space: 1999

3:30
❹ Ben Casey

3:40
🅗 **Movie:** The Hollywood Knights

3:45
🅦 **Movie:** Full Moon in Paris

4:00
❾ Joe Franklin
⓫ Space: 1999

4:15
🅢 The Honeymooners . . . The Lost Episodes (cc)

4:17
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ F Troop

5:15
🅗 Rich Little & a Night of 42 Stars

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News
🅢 **Movie:** Runaway Island: Treasure of the Conquistadors

THU., NOV. 21

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Modern Maturity
🅢 **Movie:** Spaceraiders

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report
🅗 Inside the NFL
🅦 **Movie:** Our Very Own

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ Benny Hill
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Simon & Simon
❹ Cosby Show
❺ P.M. Magazine
❼ Shadow Chasers (cc)
❾ News
⓫ **Movie:** Murder in Texas (1981). Farrah Fawcett, Katharine Ross. (Part 2.)
㉑ The Creation of the Universe (cc)
㉛ New York Screening Room
🅗 **Movie:** Gorky Park
🅝 **Movie:** The Family Game
🅢 **Movie:** The Little Drummer Girl (cc)

8:30
❹ Family Ties
❺ All in the Family
❾ Family Feud
⓭ Currents

9:00
❷ ❹ ❼ **Special:** President Reagan Addresses a Joint Session of Congress
❺ Merv Griffin
❾ **Special:** America Remembers JFK
⓭ A Walk Through the 20th Century With Bill Moyers: The Twenties (cc)
㉛ Only One New York
🅦 **Movie:** The Evil That Men Do

9:30
❹ Night Court
㉑ This Old House (cc)
㉛ Neighborhood Voices

9:40
❹ Cheers

10:00
❷ Knots Landing
❺ ⓫ News
❼ 20/20 (cc)
⓭ Metroline
㉑ Austin City Limits
㉛ On Our Own
🅝 **Movie:** Jazzman

10:10
❹ *Hill Street Blues*

10:15
🅗 **Movie:** Coal Miner's Daughter (cc)
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Bizarre
⓫ Carson's Comedy Classics
⓭ Channel Crossings: Gustavus III
㉑ Doctor Who
㉛ Switch On Japan
🅢 **Movie:** Trading Places (cc)
🅦 **Movie:** Slip Into Silk

11:30
❷ Night Heat
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Headline Chasers
❾ Hawaii Five-O
⓫ Comedy Break
⓭ Berlin Alexanderplatz: A Handful of People in the Depths of Silence
🅝 **Movie:** Basileus Quartet

12:25
🅗 **Movie:** Dune (cc)

12:30
❹ David Letterman
❺ Comedy Tonight
❼ Eye on Hollywood
⓫ Star Trek
🅦 **Movie:** Heartbreakers

12:40
❷ **Movie:** A Small Circle of Friends (1984). Brad Davis, Karen Allen.

1:00
❺ Get Smart
❼ **Movie:** But Not for Me (1959). Clark Gable, Carroll Baker, Lillie Palmer.
❾ Joe Franklin
🅢 **Movie:** Coal Miner's Daughter

1:30
❹ ⓫ News
❺ I Love Lucy

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Ruthless Four (1970). Van Heflin, Gilbert Roland.
❾ **Movie:** The Heartbreak Kid (1972). Charles Grodin, Cybill Shepherd, Jeannie Berlin.
⓫ Lifestyles of the Rich and Famous

2:15
🅦 **Movie:** Thieves After Dark

2:30
❹ Ben Casey

2:45
🅗 Inside the NFL

3:00
⓫ Space: 1999

3:10
🅢 **Movie:** The Trouble With Harry

3:30
❹ Ben Casey

3:45
🅗 **Movie:** Sudden Impact (cc)

4:00
❾ Joe Franklin
⓫ Space: 1999
🅦 **Movie:** Finders Keepers (1984)

4:04
❺ Get Smart

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ F Troop
🅢 **Movie:** Spaceraiders

5:30
❹ Here's Lucy
❼ Morning Stretch
⓫ News

FRI., NOV. 22

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ How to Play the Piano Despite Years of Lessons
🅗 **Movie:** Hanky Panky

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Rockschool: See 11/20, 7 p.m.
🅢 The Displaced Person

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Capitol Journal
㉑ Nightly Business Report
🅦 **Movie:** Unfaithfully Yours (1984)

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ ⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅢 It's Showtime

8:00
❷ Twilight Zone
❹ **Movie:** Bridge Across Time. David Hasselhoff, Stepfanie Kramer. (cc)
❺ **Movie:** The Muppet Movie (1979). The Muppets, Edgar Bergen, Milton Berle, Mel Brooks. Kermit goes Hollywood.
❼ Webster (cc)
❾ **Basketball:** Knicks vs. Washington Bullets
⓫ **Movie:** Rolling Thunder (1977). William Devane, Tommy Lee Jones.
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Saturday Night Fever (NR version)
🅝 **Movie:** The Lavender Hill Mob
🅢 **Movie:** Footloose (cc)

8:30
❼ Mr. Belvedere (cc)
⓭ ㉛ Wall Street Week
㉑ The Moviemakers: George Stevens

9:00
❷ Dallas
❹ Misfits of Science
❼ **Special:** American Video Awards
⓭ Great Performances: Sylvia Fine Kaye's Musical Comedy Tonight III. Songs and scenes from early musicals by Jerome Kern and P. G. Wodehouse/Oscar Hammerstein, Richard Rodgers and Moss Hart, and Irving Berlin. (Rebroadcast 11/24, at 2 p.m.)
㉑ **Movie:** Under Secret Orders (1933). Dita Parlo, Erich von Stroheim.
㉛ Masterpiece Theatre: The Last Place on Earth

SOLUTIONS TO LAST WEEK'S PUZZLES

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TELEVISION

- 🅦 **Movie:** Garbo Talks

10:00
- ❷ Falcon Crest
- ❹ Miami Vice
- ❺ ⓫ News
- ❼ Our Family Honor (cc)
- ㉛ P.O.V.
- 🅗 **Movie:** The Missionary
- 🅝 **Movie:** Passport to Pimlico
- 🅢 REO Speedwagon "Wheels Are Turnin' "

10:30
- ⓭ **Movie:** Tops Is the Limit (1936). Bing Crosby, Ethel Merman. Anything goes.
- ㉑ Jinx
- ㉛ Doctor Who

11:00
- ❷ ❹ ❼ News
- ❺ Taxi
- ❾ Bizarre
- ⓫ Carson's Comedy Classics
- ㉑ Doctor Who
- ㉛ Switch On Japan
- 🅢 **Movie:** Merry Christmas, Mr. Lawrence
- 🅦 **Movie:** Coming Together

11:30
- ❷ **Movie:** McCabe and Mrs. Miller (1971). Warren Beatty, Julie Christie. Director Robert Altman refashions the Old West.
- ❹ Tonight Show
- ❺ Dynasty
- ❼ Nightline
- ❾ TV 2000
- ⓫ The Honeymooners
- ㉑ Long Island Report
- 🅗 The Hitchhiker

12 MIDNIGHT
- ❼ Headline Chasers
- ⓫ Comedy Break
- ⓭ Berlin Alexanderplatz: A Reaper With the Power of the Almighty
- 🅗 **Movie:** City Heat (cc)
- 🅝 **Movie:** Kind Hearts and Coronets

12:30
- ❹ Friday Night Videos
- ❺ Comedy Tonight
- ❼ New York Hot Tracks
- ❾ Best of Saturday Night Live
- ⓫ Star Trek
- 🅦 **Movie:** Sweet Alice

1:00
- ❺ Star Search '85
- ❾ Joe Franklin

1:05
- 🅢 **Movie:** Raiders of the Lost Ark (cc)

1:30
- ⓫ News

1:45
- 🅗 **Movie:** Deadly Force

1:55
- ❷ **Movie:** All Trails Lead to Las Vegas (1975). Teresa Graves, Phil Silvers.

2:00
- ❹ News
- ❺ **Movie:** Hell in the Pacific (1969). Lee Marvin, Toshiro Mifune.
- ❼ Eye on Hollywood
- ❾ **Movie:** But I Don't Want to Get Married (1970). Herschel Bernardi, Kay Medford.
- ⓫ Solid Gold
- 🅦 **Movie:** Richard Pryor—Live in Concert

2:30
- ❹ Price Is Right
- ❼ **Movie:** White Zombie (1932). Bela Lugosi, Madge Bellamy. The creeps; music (some of it) by Xavier Cugat.

3:00
- ❹ Music City USA
- ⓫ Africa: A Continent in Crisis

3:05
- 🅢 **Movie:** Lady Chatterley's Lover

3:25
- 🅗 **Movie:** The Osterman Weekend

3:30
- ❹ Hit City
- 🅦 **Movie:** Give My Regards to Broad Street

4:00
- ❹ Ben Casey
- ❾ **Movie:** Honeymoon (1947). Shirley Temple, Franchot Tone.
- ⓫ Space: 1999

4:08
- ❷ Newsmakers

4:09
- ❺ Get Smart

4:38
- ❷ **Movie:** The Legend of Valentino (1975). Franco Nero, Suzanne Pleshette.

4:50
- 🅢 REO Speedwagon "Wheels Are Turnin' "

5:00
- ❹ Ben Casey
- ❾ News
- ⓫ U.S. Farm Report

5:10
- 🅗 The Hitchhiker

5:30
- ⓫ News

MON., NOV. 25

6:00
- ❷ ❹ ❼ News
- ❺ Diff'rent Strokes
- ❾ Hart to Hart
- ⓫ Gimme a Break
- ⓭ New Jersey Network News
- ㉑ Woodwright's Shop

6:30
- ❺ Too Close for Comfort
- ⓫ Benson
- ⓭ Nightly Business Report
- ㉑ This Old House (cc)

7:00
- ❷ ❹ ❼ News
- ❺ Three's Company
- ❾ $100,000 Pyramid
- ⓫ The Jeffersons
- ⓭ MacNeil/Lehrer NewsHour
- ㉑ Nightly Business Report
- 🅦 **Movie:** Hambone & Hillie

7:05
- 🅢 Faerie Tale Theatre: Snow White and the Seven Dwarfs (cc)

7:30
- ❷ Wheel of Fortune
- ❹ New Newlywed Game
- ❺ M*A*S*H
- ❼ Entertainment Tonight
- ❾ Benny Hill
- ⓫ News
- ㉑ Long Island Report
- 🅗 Fraggle Rock (cc)

8:00
- ❷ Scarecrow and Mrs. King
- ❹ TV's Bloopers and Practical Jokes
- ❺ P.M. Magazine
- ❼ Hardcastle and McCormick (cc)
- ❾ News
- ⓫ **Special:** Season's Greetings From the Honeymooners
- ⓭ Great Performances: Live From Lincoln Center: Ann Bolena. Dame Joan Sutherland performs the title role in a concert version of Donizetti's *Ann Bolena.* Stereo simulcast over WNCN-FM.
- ㉑ Zoo 2000
- ㉛ Beats of the Heart
- 🅗 **Movie:** Meatballs Part II (cc)
- 🅝 **Movie:** The Tenant
- 🅢 Robin Hood: The Prophecy

8:30
- ❺ All in the Family
- ❾ Family Feud
- ㉑ Profiles of Nature

9:00
- ❷ Kate & Allie
- ❹ Mussolini: The Untold Story. See 11/24, 8 p.m. (Part 2.)
- ❺ Merv Griffin
- ❼ **Football:** Seattle Seahawks vs. San Francisco 49ers (cc)
- ❾ **Movie:** The Man Who Would Be King (1975). Sean Connery, Michael Caine. John Huston and cast bring out the best in Kipling.
- ㉑ Nature (cc)
- ㉛ Playing Shakespeare: Passion and Coolness
- 🅢 **Movie:** Grown-Ups
- 🅦 **Movie:** Country

9:30
- ❷ Newhart
- 🅗 Not *Necessarily* Television

10:00
- ❷ Cagney & Lacey
- ❺ ⓫ News
- ㉑ Vietnam: A Television History—Peace Is at Hand (1968–1973) (cc)
- ㉛ Mini Playhouse
- 🅗 **Movie:** Garbo Talks (cc)
- 🅝 **Movie:** The Lavender Hill Mob

10:30
- ⓭ Adam Smith's Money World
- ㉛ Doctor Who

11:00
- ❷ ❹ News
- ❺ Taxi
- ❾ Bizarre
- ⓫ Carson's Comedy Classics
- ⓭ Mystery!: Death of an Expert Witness (cc)
- ㉑ Doctor Who
- ㉛ Switch On Japan
- 🅢 **Movie:** The Little Drummer Girl (cc)
- 🅦 **Movie:** Luscious

11:30
- ❷ Remington Steele
- ❹ Best of Carson
- ❺ Dynasty
- ❾ Hawaii Five-O
- ⓫ The Honeymooners
- ㉑ Long Island Report

11:50
- 🅗 1st & Ten

12 MIDNIGHT
- ❼ News
- ⓫ Comedy Break
- ⓭ Berlin Alexanderplatz: The Sun Will Warm and Sometimes Burn the Skin
- 🅝 **Movie:** Kind Hearts and Coronets

12:20
- 🅗 **Movie:** The Hollywood Knights

12:30
- ❹ David Letterman
- ❺ Comedy Tonight
- ❼ Nightline
- ❾ Best of Saturday Night Live
- ⓫ Star Trek
- 🅦 **Movie:** The Osterman Weekend

12:40
- ❷ **Movie:** Your Place or Mine (1983). Bonnie Franklin, Robert Klein.

1:00
- ❺ Get Smart
- ❼ Headline Chasers
- ❾ Joe Franklin

1:15
- 🅢 **Movie:** Trading Places (cc)

1:30
- ❹ ⓫ News
- ❺ I Love Lucy
- ❼ **Movie:** Seminole (1953). Rock Hudson, Barbara Hale, Anthony Quinn.

1:55
- 🅗 **Movie:** Fort Apache, the Bronx

2:00
- ❷ News
- ❹ Price Is Right
- ❺ **Movie:** Against All Flags (1952). Errol Flynn, Maureen O'Hara, Anthony Quinn.
- ❾ **Movie:** Sunshine Run. Chris Robinson, David Legge.
- ⓫ **Movie:** Rebecca of Sunnybrook Farm (1938). Shirley Temple, Randolph Scott, Bill Robinson.

2:30
- ❹ Ben Casey
- 🅦 **Movie:** Heads or Tails

3:15
- 🅢 **Movie:** Tigers in Lipstick

3:30
- ❹ Ben Casey

3:46
- ❺ Get Smart

4:00
- ❾ Joe Franklin
- ⓫ Space: 1999

4:05
- 🅗 **Movie:** Saturday Night Fever (NR version)

4:30
- ❹ Here's Lucy

4:45
- 🅢 **Movie:** Wavelength

5:00
- ❹ Here's Lucy
- ❾ News
- ⓫ F Troop

5:30
- ❹ Here's Lucy
- ❼ Morning Stretch
- ⓫ News

TUE., NOV. 26

6:00
2 4 7 News
5 Diff'rent Strokes
9 Hart to Hart
11 Gimme a Break
13 New Jersey Network News
21 Yan Can Cook
H **Movie:** Mae West (cc)

6:30
5 Too Close for Comfort
11 Benson
13 Nightly Business Report
21 Kathy's Kitchen
S It's Showtime

7:00
2 4 7 News
5 Three's Company
9 $100,000 Pyramid
11 The Jeffersons
13 Profiles of Nature
21 Nightly Business Report
S REO Speedwagon "Wheels Are Turnin' "
W **Movie:** Thief of Hearts

7:30
2 Wheel of Fortune
4 New Newlywed Game
5 M*A*S*H
7 Entertainment Tonight
9 Benny Hill
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 **Special:** A Charlie Brown Thanksgiving
4 A-Team
5 P.M. Magazine
7 Who's the Boss? (cc)
9 News
11 **Movie:** Curse of the Pink Panther (1983). Robert Wagner, David Niven, Capucine.
21 The Pallisers
31 Mystery!: Death of an Expert Witness
H **Movie:** The Osterman Weekend
N **Movie:** Passport to Pimlico
S **Movie:** Saturday Night Fever (NR version)

8:30
5 **Special:** The Last Days of Marilyn Monroe
7 Growing Pains (cc)
9 Family Feud
13 Innovation

9:00
2 Doubletake. See 11/24, 9 p.m. (Part 2.)
4 Mussolini: The Untold Story. See 11/24, 8 p.m. (Part 3.)
7 Moonlighting (cc)
9 **Movie:** Southern Comfort (1981). Keith Carradine.
13 Nova (cc)
21 Masterpiece Theatre: The Last Place on Earth
31 The Creation of the Universe
W **Movie:** The Gift (subtitled)

10:00
5 11 News
7 Spenser: For Hire (cc)
13 Comet Haley (cc)
21 Poldark
H The Hitchhiker
N **Movie:** A Nos Amours
S *Tender Is the Night* (Part 5)

10:30
31 Doctor Who
H **Movie:** Body Double (cc)

11:00
2 4 7 News
5 Taxi
9 Bizarre
11 Carson's Comedy Classics
13 Intercom
21 Doctor Who
31 Switch On Japan
S **Movie:** Coal Miner's Daughter
W **Movie:** Nathalie

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Hawaii Five-O
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Headline Chasers
11 Comedy Break
13 Berlin Alexanderplatz: *Of the Eternities Separating the Many From the Few*
N **Movie:** A Woman in Flames

12:30
4 David Letterman
5 Comedy Tonight
7 Eye on Hollywood
9 Best of Saturday Night Live
11 Star Trek
H **Movie:** Dune (cc)
W **Movie:** Soggy Bottom, U.S.A.

12:40
2 McCoy

1:00
5 Get Smart
7 **Movie:** Bronk (1976). Jack Palance, David Birney.
9 Joe Franklin

1:05
S **Movie:** Spaceraiders

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Sasquatch (1978). Semi-documentary about Big Foot.
9 **Movie:** Blackbeard the Pirate (1952). Robert Newton, Linda Darnell.
11 **Movie:** Poor Little Rich Girl (1936). Shirley Temple, Alice Faye.

2:15
W **Movie:** Roseanna McCoy

2:30
4 Ben Casey
S **Movie:** Videodrome

2:50
H **Movie:** Deadly Force

3:30
4 Ben Casey

3:45
W **Movie:** The Man Who Knew Too Much (1956)

4:00
9 Joe Franklin
11 Space: 1999
S *Tender Is the Night* (Part 5)

4:01
5 Get Smart

4:30
4 Here's Lucy
H **Movie:** Warrior of the Lost World

5:00
4 Here's Lucy
9 News
11 F Troop
S The Displaced Person

5:30
4 Here's Lucy
7 Morning Stretch
11 News

Weekend, November 23–24

SAT., NOV. 23

6:00
4 Carrascolendas
5 Young Edition
9 David Toma
11 It's Your Business
H Two of Hearts (cc)
S Robin Hood: The Swords of Wayland

6:30
2 Patchwork Family
4 Sonrisas
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry
H **Movie:** My Favorite Year

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 *In Depth*
11 Voltron

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 Straight Talk
11 Thunderbirds: 2086
13 *Adam Smith's Money World*
S **Movie:** Twice-Told Tales

8:30
2 The Wuzzles
4 Gummi Bears
5 **Special:** World Pro Ski Championships
7 Bugs Bunny/Looney Tunes Comedy Hour
11 Superfriends
13 Wall $treet Week
H **Movie:** Beyond the Reef

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 The Munsters
13 McLaughlin Group
W **Movie:** Cat People (1942)

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
11 *Puttin' on the Hits*
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 *Misadventures of* Sheriff Lobo
11 Wrestling
13 The Constitution: That Delicate Balance—Immigration Reform (cc)
31 Body Electric
H Inside the NFL
S **Movie:** The Badlanders

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
31 Owl/TV
W **Movie:** Dune

11:00
2 Storybreak
4 Alvin and the Chipmunks
5 **Movie:** Support Your Local Sheriff (1969). James Garner, Joan Hackett.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City
H **Movie:** To Be or Not to Be (1983)

11:30
2 Dungeons & Dragons
4 Kidd Video
7 The Littles
13 Open Mind
31 Rockschool
S **Movie:** Saturday *Night Fever (NR version)*

12 NOON
2 Land of the Lost
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 **Football:** Teams TBA
13 Vietnam: A Television History—The End of the Tunnel (1973–1975) (cc)
21 Gourmet Cooking
31 Video Music Box (Part 1)

12:30
2 Charlie Brown and Snoopy Show
4 Spiderman and His Amazing Friends
7 American Bandstand
21 This Old House (cc)

1:00
2 Get Along Gang
4 Mouse on the Mayflower
5 **Movie:** Blood From the Mummy's Tomb (1972). Andrew Keir, Valerie Leon.
9 **Movie:** Dark of the Sun (1968). Rod Taylor, Yvette Mimieux.
13 **Football:** Harvard vs. Yale
21 Kathy's Kitchen
31 Video Music Box (Part 2)
H **Movie:** Sakharov (cc)
W **Movie:** Missing in Action

1:30
2 **Football:** Ohio State vs. Michigan
7 New York Hot Tracks
21 Square Foot Gardening
S **Movie:** Skokie

2:00
4 **Bowling:** PBA Fall Tour
21 Motorweek

2:30
7 Race for #1
21 Wildlife Woodcarvers

2:45
W **Movie:** The Karate Kid

3:00
5 **Movie:** Yor, the Hunter From the Future (1983). Reb Brown, Corinne Clery.
7 **Football:** Teams TBA
9 **Special:** America Remembers JFK
21 Magic of Watercolors
H Donna—A Hot Summer Night

3:30
4 Sportsworld
11 Barney Miller
21 Motorweek

4:00
11 Dance Fever
13 War: The Knife Edge of Deterrence (cc)
21 House for All Seasons
H **Movie:** Places in the Heart (cc)
S **Movie:** Oh, God! You Devil (cc)

4:30
11 Puttin' on the Hits
21 Rockschool: See 11/20, 7 p.m.

5:00
2 NCAA Basketball: "The Road Starts Here"
4 NFL Crunch Course
5 *Mission: Impossible*
9 Greatest American Hero
11 Fame
13 Nova (cc)
21 German Professional Soccer
31 Video Music Box (Part 1)
W **Movie:** The Golden Seal

6:00
2 Channel 2 the People
4 News
5 What's Happening
9 Wrestling
11 Dempsey & Makepeace
13 Nature (cc)
21 The Brain: Learning and Memory (cc)
31 Only One New York
H **Movie:** My Favorite Year
S Robin Hood: The Swords of Wayland

6:30
2 4 News
5 Small Wonder
31 Eye on Dance

7:00
2 7 9 News
4 Mussolini: Wolf of Rome
5 Too Close for Comfort
11 The Jeffersons
13 Owl/TV
21 Wall $treet Week
31 Cambridge Forum Presents: Preventing Nuclear War
W **Movie:** The Children of the Corn

7:30
2 Wheel of Fortune
4 Fight Back
5 Archie Bunker's Place
7 Weekend Style
9 In Search Of
11 At the Movies
13 Wild America (cc)
21 Inside Albany
31 McLaughlin Group
H **Movie:** The Private Eyes

8:00
2 Airwolf
4 Gimme a Break
5 **Movie:** Another Thin Man (1939). William Powell, Myrna Loy.
7 Hollywood Beat (cc)
9 **Movie:** Caboblanco (1981). Charles Bronson, Jason Robards.
11 Solid Gold
13 Nature of Things
21 Great Performances: Brideshead Revisited (cc)
31 Mini Playhouse
N **Movie:** The Ladykillers
S Tender Is the Night (Part 4)

8:30
4 Facts of Life
31 Looking East

9:00
2 **Movie:** Chase. Jennifer O'Neill, Robert S. Woods, Richard Farnsworth.
4 *Golden Girls*
7 Lady Blue (cc)
11 Star Games
13 Mystery!: Death of an Expert Witness (cc)
21 On to the Polar Sea: A Yukon Adventure
31 Hello Jerusalem
H W **Movie:** Body Double (cc)
S **Movie:** Saturday Night Fever (NR version)

9:30
4 227

10:00
4 Hunter
5 11 News
7 Love Boat (cc)
9 Wrestling
13 A Personal History ot the Australian Surf
21 First Platoon
31 Playing Shakespeare: Irony and Ambiguity
N **Movie:** Kings of the Road

10:30
5 Black News
11 FTV

11:00
2 4 7 News
5 **Movie:** A Fistful of Dollars (1964). Clint Eastwood, Marianne Koch. First pot of spaghetti.

TELEVISION

❾ Racing
⓫ Tales From the Darkside
⓭ Film on Film: Hollywood: The Selznick Years
🅗 Not *Necessarily* Television
🅢 Best of Bizarre 77 (cc)
🅦 **Movie:** The Pink Ladies

11:30
❹ Saturday Night Live
❼ News (cc)
❾ **Movie:** Tourist Trap (1979). Chuck Connors, Tanya Roberts.
⓫ **Movie:** Hellinger's Law (1980). Telly Savalas, Rod Taylor.
🅗 1st & Ten
🅢 **Movie:** Crimes of Passion (cc)

11:45
❷ **Movie:** Frenzy (1972). Jon Finch, Barry Foster.
❼ Dick Clark's Nitetime

12 MIDNIGHT
⓭ Berlin Alexanderplatz: The Price of Love Is Always High
🅗 **Movie:** Places in the Heart (cc)

12:30
🅦 **Movie:** Gail Palmer's Erotic Adventures of Candy

12:45
❼ **Movie:** Jeremiah Johnson (1972). Robert Redford, Will Geer.

1:00
❹ Joe Forrester
🅝 **Movie:** A Nos Amours

1:05
❺ **Movie:** Number One (1969). Charlton Heston, Jessica Walter.

1:15
🅢 **Movie:** Silkwood (cc)

1:30
❾ **Movie:** Who Done It? (1956). Benny Hill, Belinda Lee.
⓫ News

1:55
🅗 **Movie:** The Little Drummer Girl (cc)

2:00
❹ Ben Casey
⓫ At the Movies
🅦 **Movie:** Bolero (1984)

2:06
❷ America This Week

2:30
⓫ **Movie:** The Notorious Landlady (1962). Jack Lemmon, Kim Novak, Fred Astaire.

2:55
❼ **Movie:** The Train Robbers (1973). John Wayne, Ann-Margret.

3:00
❹ **Movie:** Dick Tracy (1945). Morgan Conway.

3:06
❷ **Movie:** Linda (1973). Stella Stevens, Ed Nelson.

3:30
❾ **Movie:** Unknown World (1951). Bruce Kellogg, Marilyn Nash.
🅢 **Movie:** Skokie

3:45
🅦 **Movie:** Missing in Action

4:10
🅗 **Movie:** The Man Who Loved Women (1983) (cc)

4:35
❷ **Movie:** Confessions of the D.A. Man (1971). Robert Conrad, Harry Morgan.

5:00
❾ News
⓫ F Troop

5:30
❾ Millionaire Maker
⓫ News

SUN., NOV. 24

6:00
❹ Agriculture USA
❺ Black News
❾ In Depth
⓫ Insight
🅢 A Study in Scarlet

6:05
🅗 **Movie:** Supergirl (cc)

6:30
❷ Kidsworld
❹ Joy of Gardening
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Journey to Adventure
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Tom and Jerry
🅢 **Movie:** Heidi (1968)

7:30
❷ Channel 2 the People
❹ Robotech
❼ This Is the Life
❾ Make Peace With Nature
⓫ Battle of the Planets
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❹ Funtastic World of Hanna-Barbera
❺ Jimmy Swaggart
❼ Insight
❾ It Is Written
⓫ Return to the Planet of the Apes
🅗 **Movie:** Where the Lilies Bloom

8:30
❷ For Our Times
❼ World of Photography
❾ Day of Discovery
⓫ Voltron

8:45
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning
❺ He-Man and the Masters of the Universe
❼ Tiempo
❾ Oral Roberts
⓫ Josie and the Pussycats
🅢 Faerie Tale Theatre: Pinocchio (cc)
🅦 **Movie:** The Doctor Takes a Wife

9:25
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Plastic Man
❼ News Conference
❾ Point of View
⓫ Thunderbirds: 2086

10:00
❹ Essence
❺ Woody Woodpecker & Bugs Bunny
❼ America's Top Ten
❾ Sunday Mass
⓫ Super Sunday
🅗 Fraggle Rock (cc)
🅢 **Movie:** Garbo Talks

10:30
❷ Face the Nation
❹ Visiones
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
⓭ Family Classics
🅗 **Movie:** Eddie and the Cruisers
🅦 **Movie:** The Buddy System

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Tarzan and the Lost Safari (1957). Gordon Scott, Yolande Donlan.
❾ David Toma
⓫ FTV
⓭ Wonderworks

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello
㉑ Wall Street Week

12 NOON
❷ The Giants—The Glory Years
❹ First Estate: Religion in Review
❾ Dr. Schuller
⓫ **Movie:** Abbott and Costello Meet Dr. Jekyll and Mr. Hyde (1953)
⓭ Currents
㉑ Tony Brown's Journal
🅢 The Honeymooners . . . The Lost Episodes (cc)

12:30
❷ NFL Week in Review
❹ NFL '85
❼ Wild Kingdom
⓭ Inside Albany
㉑ **Movie:** Dark Mountain (1944). Robert Lowery, Ellen Drew.
🅗 Rich Little & a Night of 42 Stars
🅦 **Movie:** Coal Miner's Daughter

12:45
❺ **Movie:** Escape From the Planet of the Apes (1971). Roddy McDowall, Kim Hunter.

1:00
❷ **Movie:** Catch-22 (1970). Alan Arkin, Martin Balsam, Richard Benjamin, Bob Newhart.
❹ **Football:** New England Patriots vs. Jets
❼ Like It Is
❾ **Movie:** Day of the Animals (1977). Christopher George.
⓭ Firing Line
🅢 **Movie:** Three Little Words

1:30
⓫ **Movie:** March of the Wooden Soldiers (1934). Stan Laurel, Oliver Hardy. Babes in Toyland.
🅗 **Movie:** The Philadelphia Experiment

2:00
❼ Ebony/Jet Showcase
⓭ Great Performances: See 11/22, 9 p.m.
㉑ The Creation of the Universe

2:30
❼ Greatest Sports Legends—Ray Meyer

2:45
❺ **Movie:** Knights of the Round Table (1953). Robert Taylor, Ava Gardner, Mel Ferrer.

3:00
❼ **Movie:** You're Never Too Young (1955). Jerry Lewis, Dean Martin.
❾ **Movie:** Yeti. Phoenix Grant, Jim Sullivan.
⓫ **Movie:** Which Way Is Up? (1977). Richard Pryor, Lonette McKee.
🅢 **Movie:** The Trouble With Harry
🅦 **Movie:** The Bishop's Wife

3:30
❷ NFL Today
⓭ Apprentice to the Gods: Reuben Nakian
㉑ Reunion
🅗 **Movie:** Supergirl (cc)

4:00
❷ **Football:** Giants vs. St. Louis Cardinals
❹ **Movie:** Scrooge (1970). Albert Finney, Alec Guinness.
⓭ Innovation
㉑ Nature of Things
㉛ World Chronicle

4:30
⓭ Newton's Apple
㉛ Big Red Football

5:00
❺ Kojak
❼ Hollywood Close-up
❾ Black Sheep Squadron
⓫ Fame
⓭ The Brain: The Two Brains (cc)
㉑ Undersea World of Jacques Cousteau
㉛ U.S. Nippon News and Business
🅢 Faerie Tale Theatre: Pinocchio (cc)
🅦 **Movie:** The Adventures of Marco Polo

5:30
❼ It's a Living
🅗 Fraggle Rock (cc)

6:00
❹ ❼ News
❺ **Movie:** Dressed to Kill (1980). Angie Dickinson, Michael Caine.
❾ Police Story
⓫ **Movie:** Ten to Midnight (1983). Charles Bronson, Lisa Eilbacher.
⓭ Rockschool: See 11/20, 7 p.m.
㉑ McLaughlin Group
㉛ Japanese Sunday Theatre
🅗 **Movie:** Phar Lap (cc)
🅢 **Movie:** Heidi (1968)

6:30
❹ ❼ News
⓭ The Tripods
㉑ Adam Smith's Money World

7:00
❷ 60 Minutes
❹ Punky Brewster
❼ Ripley's Believe It or Not!
❾ **Special:** Barbara Mandrell Thanksgiving Special
⓭ Wonderworks (cc)
㉑ Inside Albany
🅦 **Movie:** Sparkle

7:30
❹ Silver Spoons
㉑ Innovation

8:00
❷ Murder, She Wrote
❹ Amazing Stories
❺ Star Search '85
❼ **Movie:** Ewoks: The Battle for Endor. Wilford Brimley, Warwick Davis. (cc)
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Nature (cc)
㉑ Mystery!: Death of an Expert Witness (cc)
㉛ Oregon With Love
🅗 **Movie:** Fortress (cc)
🅝 **Movie:** Paris, Texas
🅢 **Movie:** Sudden Impact (cc)

8:30
❹ Alfred Hitchcock Presents
❾ Face-off

8:45
㉛ City Comment

9:00
❷ Doubletake. With Richard Crenna and Beverly D'Angelo. (Part 1.)
❹ Mussolini: The Untold Story. George C. Scott, Lee Grant, and Raul Julia star. (Part 1.) (cc)
❺ Merv Griffin
❾ New Jersey People
⓫ Start of Something Big
⓭ Masterpiece Theatre: The Last Place on Earth (cc)
㉑ **Movie:** Take a Letter, Darling (1942). Rosalind Russell, Fred MacMurray.
㉛ The Prisoner
🅦 **Movie:** Yentl

9:30
❾ In Depth
🅗 Rich Little & a Night of 42 Stars

10:00
❺ ⓫ News
❼ The World's Funniest Commercial Goofs, Part IV
❾ Straight Talk
⓭ The Bounder
㉛ Window on World Television
🅢 Martin Short Concert for the North Americas

10:30
❺ Sports Extra
⓫ From the Editor's Desk
⓭ SCTV
㉑ Ask Congress
🅗 Coming Attractions
🅝 **Movie:** Tokyo-Ga

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Berlin Alexanderplatz: An Oath Can Be Cut Off
🅗 **Movie:** Not for Publication
🅢 The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News
🅦 **Movie:** The Buddy System

11:30
❺ Blue Knight
❼ News (cc)
❾ Millionaire Maker
⓫ The Honeymooners

11:45
❷ Sports Update
❹ Strictly Business
❼ Sports Special
🅢 **Movie:** The Trouble With Harry

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** The Man With Icy Eyes (1971). Keenan Wynn, Victor Buono.
❾ Jimmy Swaggart
⓫ Star Trek

12:05
🅝 **Movie:** Jazzman

12:30
❹ **Movie:** The Jungle Book (1942). Sabu, Joseph Calleia.
❺ Naked City
🅗 **Movie:** The Philadelphia Experiment

1:00
❷ Barnaby Jones
❾ **Movie:** A Connecticut Yankee in King Arthur's Court (1949). Bing Crosby, Rhonda Fleming.
⓫ Tales From the Darkside

1:15
🅦 **Movie:** The Bishop's Wife

1:30
❺ David Susskind
⓫ News
🅢 **Movie:** The Blues Brothers

1:55
❼ **Movie:** The Wrath of God (1972). Rita Hayworth, Robert Mitchum.

2:00
❷ News
⓫ **Movie:** The Little Colonel (1935). Shirley Temple, Lionel Barrymore, Bill Robinson.

2:15
🅗 **Movie:** Eddie and the Cruisers

2:30
❹ Positively Black

3:00
❹ First Estate: Religion in Review
❾ **Movie:** Storm Warning (1951). Ginger Rogers, Ronald Reagan.

3:30
❺ World Vision

3:45
🅢 Martin Short Concert for the North Americas

3:55
🅗 **Movie:** Gorky Park

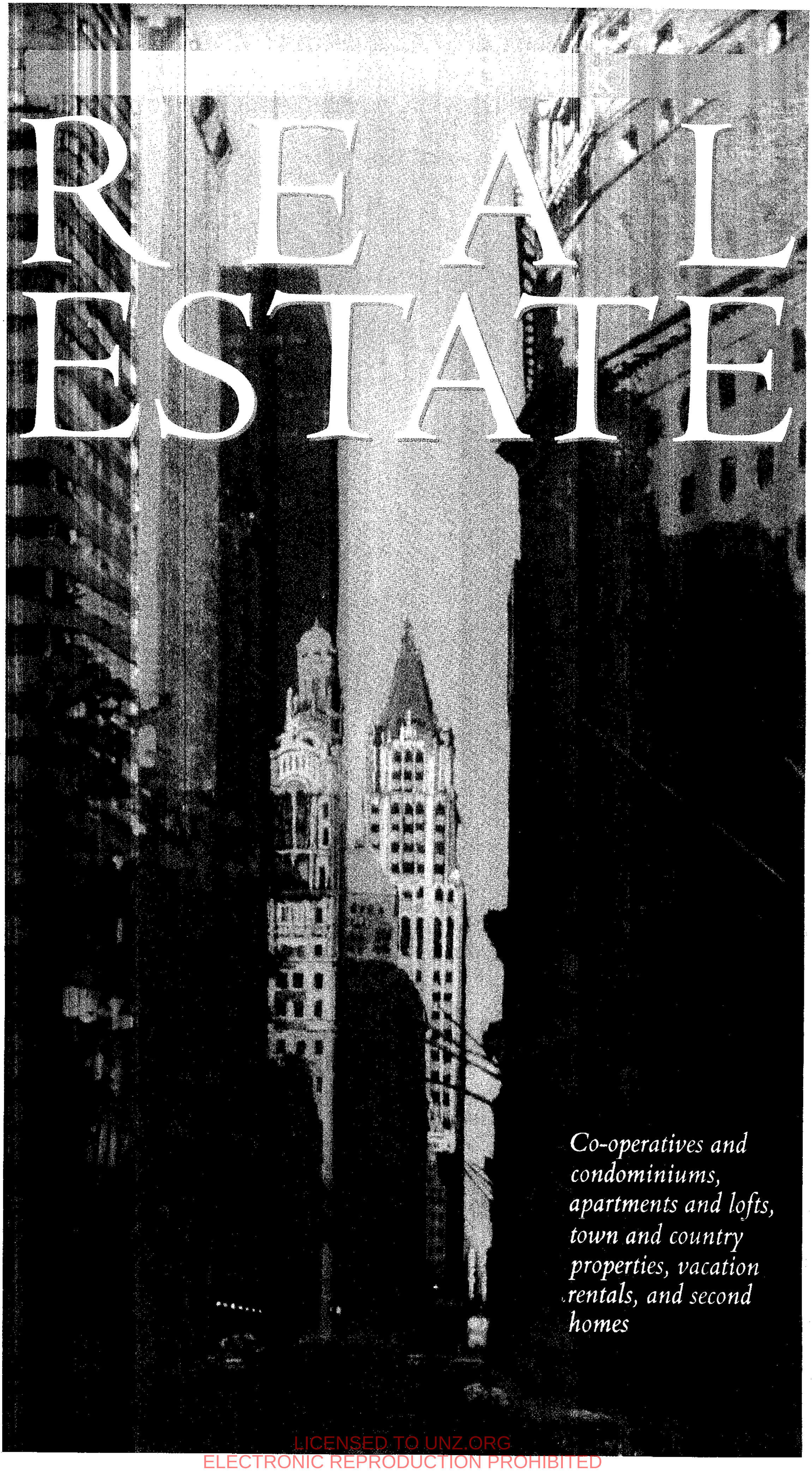
4:00
⓫ Emergency!

4:45
🅢 **Movie:** Garbo Talks

5:00
❾ News
⓫ F Troop

5:30
❼ Morning Stretch
⓫ News

REAL ESTATE



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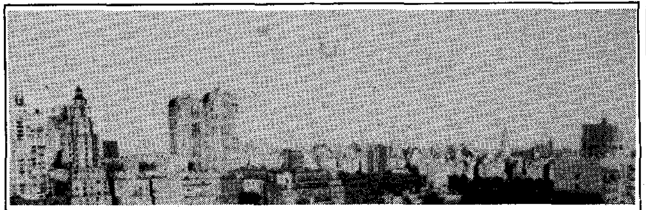

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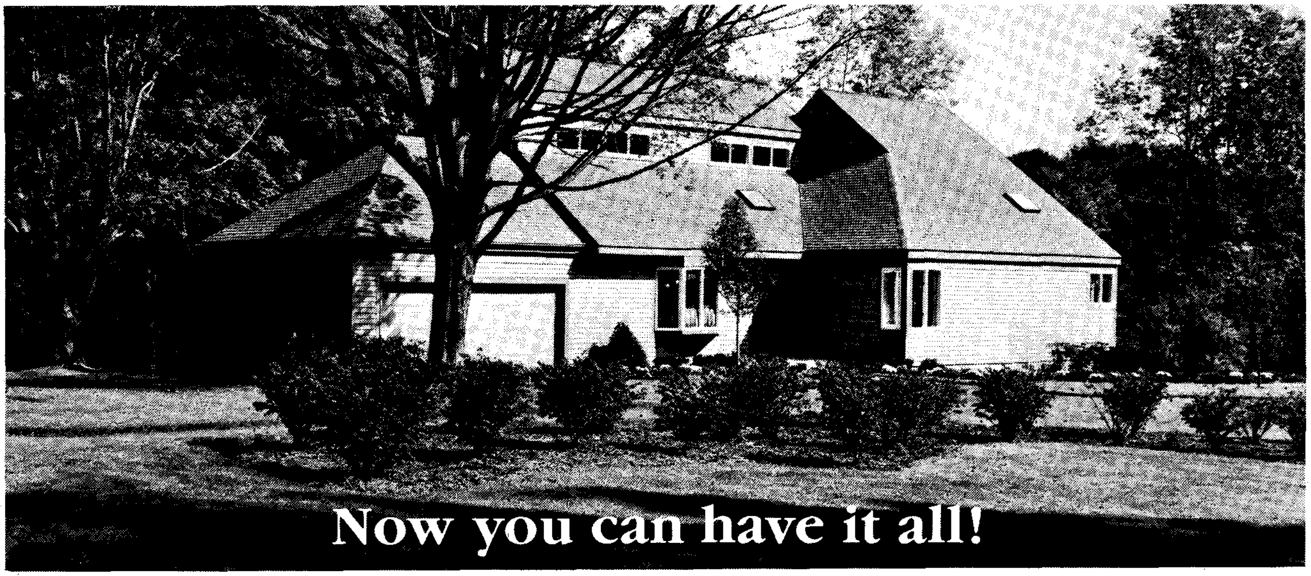

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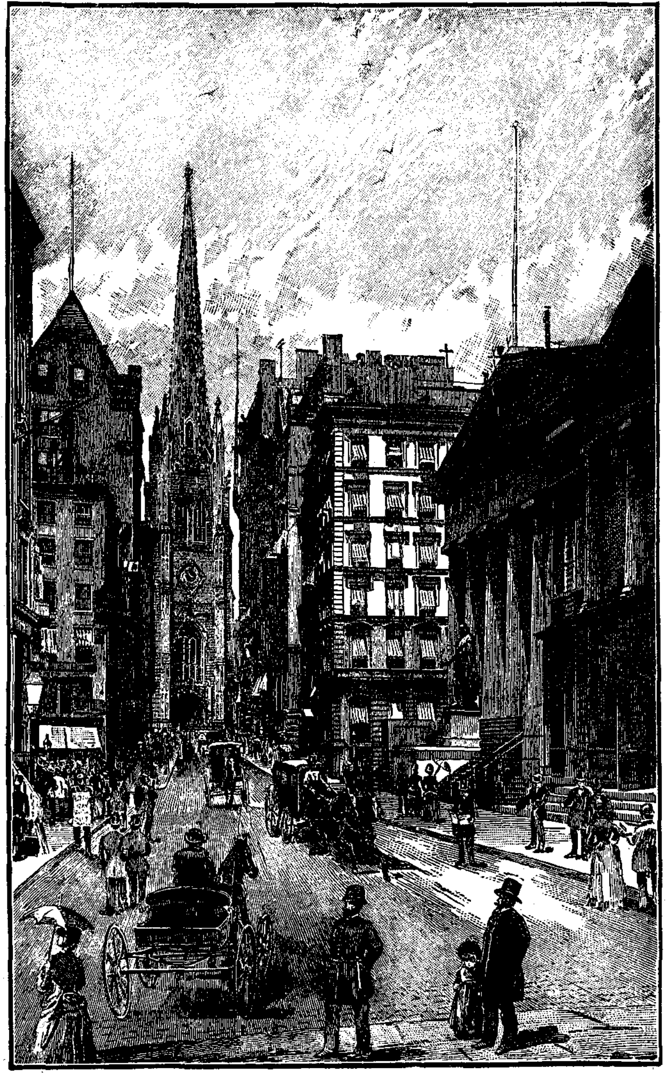

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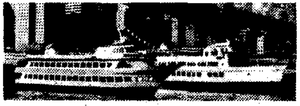

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Yvette Studio—Immaculate comfort. Shiatsu/Swedish massage. Little Neck, LIE, Exit 32. 718-229-7007.

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IPANEMA—Massage, *masseuses/masseurs*. Penthouse, midtown area. Hotel/residential. 212-421-4567, 371-2713.

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Established 1895—Local, long distance and international moving, storage and packing. Siegler Brothers, Inc., Oregon 5-2333. Reasonable, Florida and California specialists. No.256, 264 West 11th, NYC. I.C.C. No.106384. Binding Estimates.

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Exercise—On a one-to-one basis in the privacy of your home. 212-765-5424.

Women, Exercise At Lunch—Excellent class. Murray Hill area. 212-683-7242.

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Look better, feel better in the comfort and privacy of your home or business. **Designer-consultant** involved from start to finish. References available.
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PUBLIC NOTICES

Adoption—We love children and cannot have our own. We adopted our son and would like to adopt again. A white, newborn toddler or pre-schooler. Our family is loving, warm, and financially secure. Please call and get to know us. Call Sandy evenings and weekends, collect. 718-983-6445.

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Resumes That Rack Up Results—We write them. 212-799-1432. Experienced i realistic career counseling.

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Resumes To Go—Too busy to write an print a resume? We will! 212-286-0127.

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Executive Personal Assistant—A find f any busy executive who desires to ha their life made easier by having a t notch executive assistant with extensi experience, maturity and loyalty. Exc lent references. Reply NYM H067.

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Premature Reaction And Impotence Cure forever in only one 3 1/2 hour s sion. 100 percent success. Female Ph practicing 16 years. Sincere, compassic ate, scientific. Gramercy Park area. C between 11 AM and 1 PM. 212-689-9

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Achieve Sexual Goals—With a trained, caring surrogate. Psychotherapy supervision available. 212-953-6925.

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Hypnosis! Self-Hypnosis!—Weight! Sex! Smoking! Memory! J.Walman. 755-4363.

Therapeutic Hypnosis—Weight. Smoking. Phobias. Sessions by Ph.D. 420-9017.

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Hypnosis To Change Habits—Weight, smoking, stress, concentration. S. Simon, M.A., Hypnotherapist. 212-348-1922.

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Lose Weight—Up to 10 lbs. or more in one week. Free massage daily, 3 gourmet diet meals a day. Indoor/outdoor pool, spa and sports facilities. Grand Lake Spa Hotel, Conn. 800-232-2772, in Conn. 800-237-2772, 203-642-6696.

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Lose 10-20 Lbs—One week at the gracious Russell House, 415 William St., Key West, Fla, 33040. 305-294-8787.

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EAT HEALTHY Diet
Lose weight permanently and raise your energy level to new heights. Why diet when you can eat pasta, potatoes and bread on an every day basis. Call today EAT HEALTHY Inc. 212-586-8038.

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Don't Vacation Alone—Share the cost. Share the fun. Ideal travelmate from indepth interview plus detailed questionnaire. Cost, only $75. Send no money. Free information. NYM G046.

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Men With Van—Anywhere, anytime, low rates, reliable. 212-223-0363.

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Seton Hotel—144 E. 40 St. (3rd/Lexington). Best value. Special low, low day rates. Color TV. You'll never forget your stay at the Seton. 212-889-5301.

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. New Rate: **$23.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. No abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. New York Magazine **is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

STRICTLY PERSONALS

Petite Pretty Package—Lady seeks masculine mensch, 43-53, at the head of the pack, who takes pleasure in fireplace glow, arts, travel, theater, tennis and me. Photo/phone/bio. NYM R493.

Blond Bright Attractive—Well-built, 5'3", 44, LI female. Seeks mature, educated, single male, 40-50, for nice relationship. Phone/bio/photo. NYM R560.

Funny-Loving Male, 28—Seeks sexy, self-assured woman for good times. Letter/phone. Photo optional. NYM R905.

Romantic, Self-Assured Male, 28— Seeks a sensual lady for fun and romance. Bio/phone. Photo optional. NYM R906.

Funny, Down-To-Earth Male, 28—Would like to meet a woman who is not shy and knows that she is sensual. Bio/phone. Picture optional. NYM R904.

Folies-A-Duet—Sought with non-smoking male. I am: Operaddict, metronomial walk-a-thoner, humorisque, Chopinaniac. Diagnosis: Musicholla. You be: Pianistic and scherzophrenic but not ritardando or lechitative. Visceral knowledge of Feroce and Dolente a must. NYM H082.

Attractive, Intelligent Female—35, seeks man for serious relationship. NYM R920.

Substance And Style—Cultured marketing professional, 30, witty, creative, slim beauty with sparkle, spirit and many interests, seeks highly-educated, successful, handsome man for relationship. Phone/photo/bio. NYM G045.

Blond Ex-Bridal Gown Model—Seeks someone else's ex-husband for love and laughter! He must be a tall, dark and handsome mensch, 40-50, successful in business, with a sense of humor and self. No Bar Hoppers, Disco Dans, or Peter Pans. This sophisticated lady with traditional values would like to share city culture and country capers; my warmth, wit and passion. Note/phone/photo, please. NYM A073.

Attractive Attorney, 37—Seeks caring relaxed woman, kids ok. Bio/phone/photo. NYM A070.

Do You Deliver?—I'd like a 6' hero with Ivy trim, who wears Levi's as comfortably as black tie, 35-45, who's looking for the real thing. I'm a former model with brains, a heart and a good sense of humor, who'll keep your toes warm and your spirits high. Photo/phone/note, please. NYM A063.

Professional Woman—Slim, attractive, romantic, 45, many interests, seeks man for sharing and closeness. NYM S972.

Handsome, Start Anew—Take care of me, I'll take care of you. Travel, opera, art, Europe, Toronto, Montreal, Jewish, successful, non-smoker, 35-45, for warm, outgoing, accomplished lady, 5'2", 35, bright, Rubenesque, brunette beauty, with class and character. NYM A089.

Classy RN—Very attractive, 31, Jewish Manhattanite, intelligent and down-to-earth. I seek a successful, romantic, humorous man to share laughter and more. Photo, please. NYM H083.

It's Time For Sharing—Nice-looking, successful Manhattan male, 35, 5'11", well built, hard-driven, financially secure, looking for that very special lady. I love the beach, long walks, good dinners, country rides and photography. The lady I'm looking for is, 26-35, 5'3" to 5'9", inwardly and outwardly beautiful, with an excellent shape. I prefer a woman who is a nonsmoker, a little zany but not crazy, who is looking for that very special relationship that might lead to something very beautiful for a very long time. Putting this ad together was not an easy thing for me to do. Answering might be even harder but just might be worth it. Short note, phone and photo a must. NYM A048.

Tall Dark Handsome—Successful entrepreneur, mid 40's. Warm, communicative, fun-loving lifestyle. Vision of attractive, aware, sensuous female companion (25-35) to share NY nite life, quiet moments, romance and adventure. Candid letter. Phone/photo a must. NYM S988.

Can We Click?—Elegant, slim, Wall St. bond broker, early 40's, with diverse cultural interests, beautiful inside and out. I am seeking a healthy, attractive, well-balanced, caring man, 40-55, to be my soul mate. Note/phone, please. NYM R936.

Country Estate To Share—Sensitive, tall, athletic, extremely successful male, Ivy grad, lawyer/entrepreneur with a terrific sense of humor and a unique business, seeks very attractive, bright, sensuous and spontaneous female, who enjoys the scent of pine and horses as much as an evening at the theater. Bio/phone. Photo a must! NYM R916.

39, 5'11"—Never before married, hard working physician, new to Orthodox Judaism. Orthodox synagogue member, Shabbos and sometimes weekday synagogue worshipper. I observe most holidays, Shabbos and Kasruth, but not 100 percent. Seeking a soft, attractive, accomplished, intelligent, Traditional or Orthodox woman, 27-30, over 5'3", who wants happiness and many children. NYM S767.

Attractive Jewish Male—36, Connecticut attorney, 5'10", trim, warm and sensitive, pleasant with good sense of humor and non-smoking. Enjoys music, attending concerts, dining and dancing, good conversation, tradition and just sharing. Seeks slim and pretty, Jewish female with compatible qualities, 27-33, who is ready for a lasting relationship. Letter/phone/photo, please. NYM R935.

Exec, Jewish Male—DJ, 32, athletic, caring, warm, honest. Loves music and dancing etc. If you are compatible, please respond so we can meet. Send photo. NYM S973.

Joie De Vivre—Pretty, artsy, athletic, Jewish, professional female, 30, seeks tall, attractive male counterpart, 28-40, to share her passion for nature, the arts, fitness, fun. NYM S992.

Skinny Not Preferred—Tall, Ivy grad entrepreneur, 38, with charm, wit, creativity. Seeks very, voluptuous lady with spirit, warmth. NYM A065.

Strictly Personals ads continued on next page.

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Every Single Friend.

- Your office pal
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- A friend who's divorced
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- Your daughter the dentist
- Your mom so attractive
- Singles who play doubles
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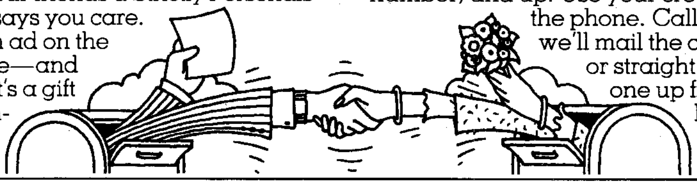
Strictly Personals is where they meet through the mail!

Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

Strictly Personals Gift Certificates are available from $61 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-0732 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.



STRICTLY PERSONALS

Great Head/Body And Soul—Definitely one of a kind! Effervescent, successful and unconventional. Adorable, alluring and huggable! Won't do dishes, floors or windows...will do just about everything else. Possesses strong sense of style and independence as well as spontaneity, creativity, and free spirit. A woman of far ranging interests, sensitivities and passions. Seeking an unusual male counterpart (40-55) who also believes that boredom is the eighth deadly sin! Come quickly, needed by Chanukah! Send photo with reply. NYM H073.

Woman, Kind, Gentle—Passionate, creative, loves travel, theater, the arts. Would share with man, 55 plus, with similar qualities. NYM S838.

Attractive Jewish Widow, Continental—Interior designer. Tall, slim, athletic, 54. Seeks successful, cultural, sincere, Jewish man who loves travel and the better things in life. Photo/bio. NYM R780.

Widow, 50—Thrives on being supportive, seeks tender loving care gentleman. NYM S968.

Personal And Professional Success—Humor, sensitivity, attractiveness a plus for this vibrant, intelligent, pretty, 5'6", 34, Jewish woman. Playing for keeps! Bio/phone. NYM S969.

Blond, Blue-Eyed, Pretty—28, sensitive, loyal, intelligent, warm, sense of humor, professional, North Jersey resident. Seeks Wasp, Catholic with similar qualities, 28-38, no dependents, non-smoker, for friendship, fun, romance and eventual marriage. Letter/photo/phone appreciated. NYM S970.

Pretty Sarah Lawrence Graduate—20's, in the entertainment industry, seeks handsome, articulate man (late 20's-30's) who enjoys theater and the arts. Photo, appreciated. NYM H064.

Slightly Offbeat In Corporate World—Attractive, successful, Jewish female, 32. Seeks brainy male - same type for sincere relationship. Bio/phone. NYM H092.

Single Businessman, 30, 6' Tall—Attractive, well-educated, outgoing, thoughtful and caring, with diversified interests, wants to meet pretty, female college grad, 25-35, friendly, bright and intellectual, never-married, with traditional values. POB 1727, NY, NY 10185.

Too Good To Be True—Male counterpart for bubbly, bright, pretty, warm, classy, sensitive woman. Tennis, skiing, golf, candlelit dining, dancing a plus. If you're 32-45, 5'9" plus, good-looking and physically fit, send bio and phone. Nonsmoker preferred. NYM R809.

Down-To-Earth "Nice Guy"—32, Jewish, LI dentist, seeks attractive, sincere counterpart, 26-32. I'm not into singles bars or glitter. I'm adventurous, have varied interests. Friends say I have a great sense of humor. Would think answering this ad is as hard for you as it was for me to place it. Have to start someplace, so send short bio, photo, phone and let's meet. Nonsmoker preferred. POB 109, Woodbury, NY 11797.

28-Year-Old Male—6', with a solid future. Looking for someone attractive, successful, who has interests in sports, cars, exercise, who is fun, confident and caring. Note/phone/photo. NYM R822.

From Madrid—Petite, very attractive, professional lady, 40, strawberry blond, seeks sincere, caring, professional gentleman, 40-50, with good moral values. Photo appreciated, if available. NYM R823.

If you like—Monet, Gershwin, and dim sum. If you like a bright, funny, very pretty woman, 39, who loves long drives, singing in the car, and holding hands. If you're a mensch, then, NYM S966.

Redheads And Blonds—Make better lovers. 31, male, well-educated professional. Seeks a natural, athletic female for ski trips and weekend fun in sun. Photo/phone/note, assures reply. NYM R824.

For The Discriminating Man—This special lady is a confirmed optimist, incurable romantic. Successful business exec with career in perspective. Love vitality of city (theater, ballet, movies) but also need country for balance. Equally at ease jeans/formal. Gourmet cook, athletic (running, tennis, golf), bright, warm, sensitive. Good sense of humor, self, style. Good-looking, good shape. 37, Jewish. Looking for equal partner to share above and more, laughter and fun as well as those special quiet times. NYM S967.

Wee Winsome Widow—Seeking platonic relationship with professional, financially secure man in 50's who is handsomely attractive, tall, healthy, energetic, and enjoys theater and Manhattan restaurants. Will answer only replies containing photo/bio. NYM H070.

Ugly Stepsister—Seeks untransformed frog: BYO enchanted mirror. NYM A062.

Wanted: A Man For All Seasons—Indoorsy/outdoorsy, blond, blue-eyed, Wasp, 40, wishes to meet tall, attractive male to share togetherness. Photo optional. NYM A064.

This Could Well Be—The last ad you'll ever need to answer, so why search further if you can connect with me? I'm a single, Jewish woman, 31 years young and charming, attractive in my 5'6" frame. A successful professional artist, friendly, sophisticated and polished. I seek a man to share my love of music, arts, travel and the better things in life. Phone/bio/photo. NYM R827.

Pretty Female Entrepreneur—33, venture capitalist, seeks non-smoking, Jewish risk taker who is successful but doesn't take himself too seriously, open to caring and loves a good laugh. Note/photo/phone. NYM G042.

Tired Of Bars/Discos—Jewish professional, 38, nice-looking, warm, sincere and affectionate. Easygoing, down-to-earth and not into game playing. Seeks attractive female for serious relationship. Photo/phone/note. NYM H065.

Jewish Corporate President—35, seeks female for romantic times. NYM R828.

Exciting Widow—Seeks affluent Jewish man, 60ish, golfer etc. NYM H066.

Handsome Professor—Up and coming writer, male, 44, seeks dark, attractive, intelligent woman. Late 20's to early 40's. Photo please. NYM R829.

Somewhere Over The Rainbow—A professional, petite, attractive woman, 30, seeks her fortune: one kind, intelligent, professional man to enjoy life with. Note/photo/phone. NYM R830.

Pretty, Petite Lover—Of tennis, arts, skiing, travel, seeks slim, attractive, NYC man, 40-55, non-smoker. NYM S982.

Attention All N.E.R.D.S.—Nice. Educated. Romantic. Delightful. Single. Upbeat woman wanted by lawyer, 41, 5'9", Jewish, good-looking, dynamic on outside, warm on inside. Photo helpful. POB 7326, NY, NY 10150.

Classy Model Type—Seeks kind, Jewish, true gentleman who is very handsome, tall, mid-twenties, marriage-minded, sincere. Bio/photo a must. NYM S983.

Attorney, Male, 39—With own law practice, divorced without children, good-looking, 6', athletic build, would love to meet the right woman who is sweet, soft, caring and ready to fall in love. Please send photo. NYM S932.

Warm, Affectionate, Classy—Jewish female, looking for friendship and marriage. I'm 34, 5'4", athletic, attractive and successful. I don't like the bar scene, smoking, or drugs. If you are a nice-looking man with a personality and sense of humor to match, please send me a note. Photo, optional. NYM R933.

Many Human Frailties—Ditto virtues. Bright, pretty, sensitive, supportive. Interests include opera, books, people. Seek articulate, together male, 45-60, who can be serious or silly. NYM R934.

LI Professional Woman—Elegant, auburn hair, green eyes, slender, outgoing, seeks a LI gentleman, professional/businessman, 44-54, varied interests. Letter. NYM R831.

I Am Seeking—The rare combination of a handsome man, 30-45, over 5'9", who is a successful professional, sensitive, gentle, outgoing, playful, and interested in a meaningful relationship with a special lady, hopefully leading to marriage/family. I'm 34, 5'6", beautiful, shapely, warm, loving, never married and a successful aviation industry professional. I have a lot to offer and share with a very special man. Might you be that special someone? I await your bio, phone. Photo appreciated. POB 146, Syosset, NY 11791.

Just A Guy—And a good one at that Handsome, athletic, hard-working, creative, warm, Jewish, 33. Loves movies beach, theater, much more. Wants to hear from great gal ready to share love and life. NYM S976.

Encourageable Punster—Hankers for a lovable, lively man, 35-50. Can you be a cornball?/Sing a song or two?/Breakou into Shakespeare?/Believe that dreams come true?/If these words strike a chord And you sense a mind compatible There's a warm place in my heart/ That's truly most inhabitable. City/country lady self-employed, 43, divorced, trim, 5'5" attractive, would be pleased to hear from you. NYM R845.

Very Attractive 50ish Female—Desire to meet witty, successful, over 60 male Phone number please. NYM H085.

STRICTLY PERSONALS

Share The Fantasy—With this very handsome, very successful, Italian-American executive. I am 42, thin, tall, elegant and very together. I am looking for that special woman to share the happiness and the joys of success. She should be slim, bright and beautiful, 26 to 39, and without children. Take a chance, I am worth it. Photo and home phone essential. NYM R940.

Cute, Hispanic Lady, 30—Seeks educated, warm, honest, romantic man for sincere relationship. NYM R941.

Pretty LI Lady—48, looking for the right man for sharing and caring. NYM H072.

Attractive, Successful Marketing Exec—40's, is looking for a special woman. She's 30-40, thin, very pretty and bright. Leggy blond a plus, but not requisite. I'm warm, sensitive, sensual, with much to give to the right woman. If you like candlelit dinners by firelight as well as NYC at night, write me with phone and photo. POB 307, Fernwood, NJ 07023.

Westernized Slavic—Blond, blue-eyed head-turner, romantic soul, professional, multilingual, well-traveled. Requires very ambitious, cosmopolitan American, warm, macho man to share the world. He is around 40, 6', no children from previous relations, preferred. Photo saves us both effort. Thank you. NYM H074.

A Beautiful Woman—Inside and out. Seeking a very special man, one who is caring, attractive, intelligent and successful. This sensuous and warm, green-eyed, blond, is ready to meet a Jewish man, 44-55, who wants to celebrate life in a grand style. So if the chemistry is right, who knows, you might be that extra special someone this special lady is seeking. NYM S993.

Convince Me—That you would love to meet a sweet, sensitive and successful Jewish man, 31. Bio/photo. NYM R852.

New York Restaurateur—With multiple nterests, enjoys P.J. Clarke's to Le Cirque, dungarees to Yves St Laurent, a tear jerker to a great sense of humor, dandelions to gardenias, politics to bouzouki music. Attractive lady in her 40's looking for a "50's plus man," for all occasions. NYM S994.

School Principal—Tall, well-built, 37, handsome, adventurous. Seeks feminine, Catholic, working woman, 22-27, Queens/Nassau resident, to explore and enjoy mutual interests. POB 358, Hewett, LI, NY 11557.

Wanted: You—If you are a caring, concious man who wants to love and be loved in depth. Wanted by: a woman of hought and feeling, serious about things of the spirit and the heart, writer and psychoanalyst, horsewoman and dancer, lover of country clouds and summer rain. ust 40, ready for marriage and family yours/ours). NYM H069.

Avid Jets Fan—LI lady, 34, seeks male professional, 30-40, to share interests in NYC, crossword puzzles, movies and romance. NYM R846.

Green Eyes, Handsome—Male, 32, single gain, sincere, seeks Jewish offbeat, outgoing woman with a heart of gold. Photo, phone, note. Thanks. NYM R932.

Handsome Offbeat Millionaire—6'1", looks 25, blond, blue-eyed, vegetarian, athletic, Sting-type, a record/film producer, song/screen writer, actor and artist, seeks a knockout model type, 18-30, bright, warm and giving, for a lasting one-on-one, with laughter, long walks, long talks, diverse films-music-art-books, nature, travel, painting the town, or just mellowing out in my penthouse loft. Photo/exact birth time. NYM R833.

43, Tall, Handsome —Well-put-together, successful exec. Seeks bright, beautiful, sophisticated, accomplished, caring, affectionate, unpretentious lady, 30-40, with great sense of humor to share good conversation, skiing, travel, fine dining, romantic evenings and much more. Note, recent photo, phone. NYM S977.

Slightly Eccentric But Not A Princess—A cute, shapely, loving, sincere woman, 21. Enjoys stimulating conversation, autumn, aerobics, and animals. Desires intelligent, witty, affectionate, passionate, good-looking Jewish man, 24-30, for relationship that would present a challenge. Photo/phone/note. NYM R834.

Widow Of Professional Man—Youthful early 60's, is interested in meeting nice cultured gentleman. I am Jewish and European background. NYM H068.

Titan Maned NJ Lady—38, seeks mate who still believes in real love and affection. Phone/bio/photo. NYM S978.

Design/Build Contractor—Ready to joint venture with a Christian female who shares many of the same interests. A female who enjoys the arts, music, dancing, dinner parties, travel, dining out, skiing, jogging, staying in shape at a health club, beaches, exploring town and country or just being with friends. If you are a professional, non-smoker/drug-user, interested in meeting a man, 5'9", mid 40's, tell me about yourself. Photo, your option. NYM R835.

Let's Ride Away—NJ cyclist, 32, fun-loving, sincere, independent, educated, seeks family-oriented Christian gentleman, 30-40 with similar attributes to share pleasures, treasures. NYM S979.

Sophisticated And Silly—Sultry but single! 35, businesswoman, seeks successful, attractive, Jewish man (entrepreneurial type), that loves tennis, travel, movies, stimulating conversations and weekends out of the city. A great sense of humor a definite plus! If you're looking for a meaningful relationship, we should meet. Please send photo/phone/note. NYM S996.

Sports Psychologist/Psychoanalyst—Handsome, accomplished, athletic, caring, expressive, Jewish male, 36, 5'6", seeks a special woman for mutually admiring, devoted, loving, committed relationship. Note/photo/phone. NYM R923.

Intelligent, Witty, Lovely—5'7", green eyes, slim, brunette, down-to-earth young woman. Seeks a financially and emotionally secure, sensitive, passionate, fun-loving, yet mature man, 33-42. Photo/note/phone. NYM R924.

No False Facade—Woman architect, 37, petite, pretty, warm, witty, soft yet spirited seeks bright, secure, tenderly strong man, 35-45, with a twinkle in his eye and romance in his heart. NYM R925.

Tall Elegant Romantic—33, trim, fit professional, seeks attractive, caring female to share his distinctive European taste, wanderlust, love and laughter. Note/photo/phone. NYM R848.

The Right Chemistry—Will make us happen. Athletic, Jewish, smart, sexy and real at 26 years. Wants same in female, 25-30, non-smoker. Phone/photo/note, a must. NYM S985.

Doctor, Lawyer, Indian Chief—Who wants a multilingual business exec. She's an artsy craftsy Southern belle in late 20's with great figure who wants to discover NY or any other isle. NYM R849.

Irish Thoroughbred—Tall, slender, internationally-educated exec. Proud Big Apple devotee. 40's, divorced. Seeks well-bred Renaissance man willing to share "The Plough And The Stars" and look for the end of the rainbow. NYM R850.

Warm, Pretty, Vivacious Attorney—Loves country weekends, travel, skiing, mystery books. Are you a self-aware guy (38-48) with a sense of humor and spirit of adventure? NYM H093.

Successful, Healthy, Educated—White male, 38, good-looking, personable, works evenings. Seeks attractive, sexy woman, 28-35, for healthy, long but no strings relationship. Letter/photo a must. NYM S990.

Late 30's Woman, Nurse—Speech pathologist and audiologist, enjoys classical ballet, figure skating, piano, literary pursuits, nature. Willing to relocate, preferably out West (lived in city too long). Seeking easygoing, gentle, well-educated professional man who values family life and children. Bio/phone. NYM S991.

Lovely Lady Lawyer—Warm, witty, blonde and bright, seeks Jewish male, 35-50. Personality a must. Phone/photo/bio. NYM R856.

The Answer Is Yes!!!—Good things do come in small packages. If you are a handsome, intelligent, professional, single Jewish male, 30-38, who is caring, fun-loving, athletic, possess a good sense of humor and personality and who definitely has his head on straight, then let this adorable, petite, single Jewish female make a true believer out of you! Photo/note. NYM S995.

Slightly Cynical Anglophile—And lover of books (Dick Francis, Trollope), cats, Dr. Who and ballet. Seeks slim intellectual male, 35-45, with similar interests. Photo, please. NYM R857.

Attractive Jewish Woman—Wants to fall in love with professional, 40-50's. Photo appreciated. NYM R858.

Mirth, Merriment, Romance—Successful, warm, handsome, 35, super guy, Indian, seeks professional gal. NYM R859.

Beautiful, Romantic, Radiant—Tender, smart, successful, professional, idealistic Jewish woman, 29. Seeks strong, self-assured, imaginative, multifaceted man, 30-40, with integrity and class for challenging and potentially lasting relationship. NYM H087.

Unpretentious Lawyer—27, sincere, former GQ model, funny, athletic, seeks pretty, Jewish woman, preferably artist, doctor or actress. Bio/photo. NYM R914.

Professional Male, 50—Fun-loving, sensitive, seeks adventurous, special lady in Westchester, NJ, CT for casual, non-serious romance, love, dinner or something special. NYM R836.

Sparkling, Romantic Redhead—29, pretty, slim, successful, seeks an attractive, vibrant Jewish man with intelligence, wit and warmth. NYM R837.

One Magnificent Woman—43, 5'9", seeks discriminating, sensuous, attractive, connoisseur of quality and beauty, my ultimate equal. NYM S980.

Ride With Me—Seeking educated male, 40-50, who loves horses, fox hunting, plus city life. I'm a 5'3", slim, 41, Manhattanite. Photo/bio. NYM R838.

Men!—Are you over 5'7", 35-50? Do you enjoy Trivial Pursuit, movies, romantic evenings and Wheaties? If you're interested in meeting an attractive, blond, quietly sexy, independent woman, reply with bio/photo/phone. NYM R840.

Tall, Attractive, Blond—5'8", 28, Christian businesswoman. Seeks warm, caring man, ambitious, down-to-earth, confident and one ready to enter a mutually supportive relationship. Photo/bio. NYM R842.

Romeo O Romeo—Wherefore art thou Romeo? Petite, attractive, professional, fun-loving female, 23, seeks handsome male, 23-30. I have diverse interests and a great sense of humor. Would enjoy the same. Photo/phone/bio. NYM R843.

Bewitching Woman:—Scandinavian descent, mental health counselor with Masters, published writer, divorced with one child, former model, blond, blue-eyed, 5'9", 120 lbs., age 42, candid, intense. Seeks tall, slim, attractive gentleman, intellectually-inclined but unpretentious. He might be 45-59, divorced or a widower, hopefully free of minions. Please, no passive-aggressives. Since requests for photos seem vulgar, honesty and a nice note with phone would be appreciated. NYM R844.

Real Man Available—Handsome, caring, successful, CT executive, mid 50's, single. Searching for delightful, leggy beauty, 30-45, with wit and warmth. Photo/bio gets mine back. NYM A56.

Sales Executive—43, 6'2", fit, good-looking male with sense of humor. Seeks attractive, intelligent, independent woman who can be sophisticated and casual. Note/photo please. NYM R919.

Lovely, Alluring Leo—Charming, sophisticated, light in spirit and long on understanding, seeks successful, single man, 37 plus, who responds to a winning smile and a warm wit. Send bio. NYM R926.

Dear Diary!—I dreamt that I met a tall, attractive male that is looking for a long-term relationship, 27-37. I am an attractive, 5'8", female professional seeking a warmhearted, funny guy. NYM H091.

I Look Like Neil Diamond—Stable, Jewish, professional male, who is both sincere and honest. I'm seeking love, marriage and family with a slim, pretty, Jewish woman with her act together, between 28-36. Photo, please. NYM A066.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Bright Eyes, Bright Smile—Bright head, trim, curvaceous, corporate executive and 40's perky homemaker, desires a running mate and/or permanent relationship, 50's or 60's, caring, affluent, Renaissance gentleman. NYM R864.

Beautiful, Ambitious Lady—On the verge of having it all but someone to share it with. Desires ambitious, creative, faithful man to share moments of intellect, music, and passion. NYM H075.

Bright, Blue/Green-Eyed, Petite—Single Jewish female, looking for a friend, lover, and possible long-term relationship. Warm, caring and personable, playful, adventurous, and loves quiet nights at home and candlelight atmosphere. Recent photo/phone/note. NYM R865.

Very Special Man—29, unusual background, successful physician, brilliant, sensitive, into travel, art, music. Still searching for a special woman, 20-30, beautiful, bright, spirited. Bio/photo. NYM H076.

European Woman Of Substance—39, no children, Catherine Deneuve type, sporty, elegant, slim, very attractive and cosmopolitan, several languages. Loves beach, country and city life, is looking for a gentleman/husband of substance who is also interested in traveling, reading, going out and who is also loyal, warm-hearted and affectionate and who has a good sense of humor. If you are financially secure and very successful between 45-60, send brief bio/phone. NYM R866.

Match Point—Tennis lady who's sparkling, attractive, energetic and nuts about all sports, movies, theater, music, travel, cuisines, languages and laughter seeks a warm, caring, funny, savvy, successful, athletic, tall, 36-46ish, mixed doubles partner to share winning at love. Must also know how to make a good egg cream. My ad; your serve. NYM A030.

Spectacular Lady—Attractive, NYC sales exec, seeks fun, outrageous, empowered, attorney or winner, 50-58. NYM A031.

Sexy, Slim, Successful—Very pretty, warm, bright, green-eyed blond. Seeks Jewish male counterpart, 32-40, for happily ever after. Bio/photo. NYM H077.

I Was Meant For Someone—Who enjoys a challenge! Ready for commitment with a stable, non-smoking, intelligent, cute, cuddly, caring, Jewish man, 36-43, over 5'9". The challenge: shapely, sincere, blue-eyed blond, bright, pretty, creative, with fine-honed wit. Dare you? NYM R867.

Wealthy, Sensitive, Success-Oriented—Professional man, searching for that special lady, 22-35, beautiful, engaging, honest. Are you the one? No ethnic preferences. Photo/phone/bio. NYM A033.

Handsome Upbeat Successful Male—With sense of humor, seeks slim, attractive lady, 35-43, under 5'6", to share varied interests. Photo helpful. NYM R868.

"Enter With Trumpets"—Have you read and delighted in Helen Henley's writing? If you're female, we could enjoy friendship good conversation and much more. I'm 56, divorced, attractive, successful, and have a wondrous Upper East Side apartment. NYM S922.

Pretty NJ Lady—Seeks man, 50-60, for joys of home and outdoors. NYM R861.

Very Feminine, Elegant Woman—Mature, slender, 5'7', outgoing, of excellent European cultural background. Looking for a refined gentleman, up to 65. Please send note/phone. NYM R862.

POB 1941, NYC 10185—Finds a warm, witty, tall, thin, healthy, good-looking professional man of means, substance and 32 years who seeks friend, lover and cohort in a woman of like qualities.

Roman Catholic Gentleman—36, Slim, understanding, bachelor, seeks female for marriage. Let's talk. NYM R863.

Ice Maiden, Cooly Elegant—Yet warm, supportive, good-looking, slim, Jewish, 41, long-blond-haired, well-dressed, financially independent Manhattanite, wants to thaw out with polished, attractive, affluent, outgoing, relationship-minded man. Phone/photo/note. NYM S997.

Professional Male—28, 5'9", 160, simpatico, good-looking, enjoys sports, music, reading, traveling and long weekends. Looking for that not so nice Jewish female. Photo/phone/note, in exchange for mine. NYM R869.

Looking For That Special Holiday—Date? So am I. Hazel-eyed, fabulous 50, Westchester woman has love and warmth to give, perhaps to you! NYM R871.

No Lie—Beauty, brains, tall, slim, sincere, fun-loving, 30, LI, Jewish female. Are you an ambitious, attractive, nice guy, 28-37? Photo/note. NYM R872.

The Happy Looker—Tall, slim, very attractive, accomplished, Jewish woman of 34, seeks a warm, intelligent, Jewish man with a sense of humor and a love of life and travel. NYM R889.

Actress, 33—Seeks actor, 25-35, who loves hockey and hugging. NYM R894.

Very Pretty Woman—Seeks Jewish man, 38-48, to share Caribbean in winter, Europe in summer, restaurants, movies, museums, everything. NYM R890.

Acne Clear Up!—If you're at the age, 18-25, let's meet. Healthy, gay, white male, 30's, slim, tall, well-defined, genetically correct body with hormones to spare, seeks young man for no-strings affair. Photo and phone a must. All replies answered. NYM S975.

Desperately Seeking Friendship—And romance. Fetching, sensitive, special lady, needs caring, intelligent, successful, non-smoking man, 35-45, for happy ending. NYM R891.

Beautiful And Bright—Funny, witty, warm, enterprising, upbeat, cultured, Jewish, professional Manhattan woman, 38, seeks positive chemical reaction with the right man, 38-48, who is successful, happy, interesting and loves to laugh, to share wonderful times, mutual respect and love. Reply for initial litmus test. Photo/ bio/phone. NYM R599.

Smile At Life—Sensitive, Jewish male, 40, 6'2". Interested in the arts, female, 20-35. Phone/photo/note. NYM R893.

Orthodox Female, 27—Spirited, pretty, professional, seeks same in male, 27-33, for serious relationship. NYM A043.

Make My Day—Attractive, youthful female, 31, witty, caring and warm, enjoys music, films, good food. Seeks attractive, Jewish male, 30-38, with same qualities to share friendship, love and commitment. Bio/phone/photo a must. NYM A035.

The Right Choice—Is this single, Jewish, professional male, 34, 5'8", 145 lbs., trim, who is renovating his house, but needs help with interior decorating. Seeks educated, kind and marriage-minded woman with good sense of color for long-term consultation. Phone/photo/note. NYM R883.

Self-Made Woman—Would like to share common interests with male counterpart. I'm 37, 5'8", size 8, very attractive, financially secure. NYM R884.

Happy, Busy, Open, Spontaneous—Creative, outgoing lady, 39. Seeks gentleman, 40-55. NYM R885.

Elegant And Sophisticated—Professional, traditional lady of 52 would like sharing the best life has to offer with a professional, good-humored, sincere gentleman, 55-65, varied interests, for friendship and more. Phone/note. NYM H079.

Postage Refunded If Not Completely—Charmed by this handsome, affable writer/businessman. I'm 32, Jewish, 5'8", slim, perfect for bringing home to your mother. Note and photo. NYM R886.

Attractive, White, Cuban-American—Professional woman, 41, 5'6", 125, non-smoker, seeks a well-educated, very affectionate, fit, serious man, 38-50, who enjoys travel and romance. Bio/photo, (will return). NYM R887.

Physician, Power, Personality—Illuminating, energetic, idealistic, sense of humor, spontaneous, sincere, fit, emotionally available, stable, intelligent, financially successful, warm and friendly. Seeks healthy, romantic, stunning woman, 23-34, around 5'4", wholesome, sensual, bright, sparkling, sophisticated and level-head, slim. Photo and address/phone for my reply with picture. NYM A041.

Hiker, Sailor, Music Lover—47, seeks an outdoor-oriented, enthusiastic woman to share the best of life's offerings and each other. NYM R888.

Wanted—Attractive, fun-loving, sensitive, professional man, 40's by pretty, Jewish Dr., Bergen county area, NJ. Photo/short note, appreciated. NYM R927.

FL Female Stockbroker—37, seeks man, 35-55, who smiles easily for weekends in NYC. Photo/note. NYM R928.

European-Educated Physician, Jewish—32, warm, kind, serious but whimsical, seeks Jewish female, 25-32. Seriousness not a prerequisite, warmth and charm are. Note/telephone. NYM R929.

Looking For Best Friend—Attractive professional with arts, sports, travel as interests, yearns to meet a Jewish man, 35-45, who has a success for life, but seeks to build a family lifestyle. NYM R930.

I Guarantee You'll Never Be Bored—Ultra sane, intelligent, attractive, loving, happy, whimsical, emotionally open, accomplished male artist/actor/director/writer/musician who lives well, seeks female, 25-40, for travel, laughter, intimacy, friendship. Photo helps. NYM R931.

Good-Looking Caring Man—37, seeks warm, fit, sincere female for fun, friendship, more. Photo. NYM R873.

Pretty, 50's Woman—Seeks Westchester man for relationship. NYM R874.

Wanted—Alive, vital, successful, NY/LI, Jewish man, 50-60, who loves life and would like to know a classy, independent, adorable Doris Day look-a-like without her voice. Phone/photo appreciated. NYM A036.

Successful Data Processing Executive—Lean and youthful. Just turned 50, 5'6", intelligent, warm and mature, with a philosophical nature. Seeking an honest, slim and attractive lady partner, 35-45, for love and friendship. Marriage a possibility. Send photo/bio/phone. NYM R875.

Liberal Handsome Lawyer—25. Seeks modest, attractive female. NYM R876

35-Year-Old—Vibrant, Jewish female, seeks equal counterpart with a positive spirit for sharing the joys of marriage. Phone/photo. NYM A037.

Need Someone Very Special—In my life. Classy, beautiful, humorous lady must have stunning NY or LI businessman, 50-65, go wonderful places, do marvelous things for serious relationship. Must be financially secure. Be gentle, kind, funny. Need someone to hold my hand and absolutely adore me. Photo/phone. NYM R878.

Ryan O'Neal Look-A-Like—Successful hard-working lawyer, 37, 5'8", diverse interests (tennis, travel, piano, dancing) seeks warm, happy, charming lady t share good times, perhaps more. Bio photo/phone. NYM R879.

Rocky Mountain High—If you are a wo man, who is successful, bright, in grea shape and who loves to party, pleas keep reading. I am one good-looking successful, 5'8", Jewish male, who i looking for a traveling partner to enjo spring skiing in the Rockies. In the mean time we can get to know each other ove the winter by dining and dancing the nit away. (I do like quiet evenings too). Yo must be 25-35. Photo and phone. Non smokers, please. You will not be sorr NYM A051.

Champagne Lobster Fireplace—Succes ful, romantic and adventurous, CT mal 31, 5'10", 170 lbs. Searching for a class attractive and sensitive woman to share sensual rendezvous and perhaps mor Enjoys skiing, dancing, theater, fine di ing or just a quiet evening. Send not phone/photo for early dinner reserv tions. NYM R880.

Beautiful Warm Vibrant Professional-Lady, 35 seeks attractive, successful, si gle, white male, 30-42, with class, warmt and wit. Photo. NYM R881.

Beautiful Blond—Former covergirl, 2 newly single, success-oriented and mother. I'm looking for a smart, succes ful, handsome, funny man with artist leanings. Recent bio/photo/phone in r turn for same. NYM A040.

Attractive Woman MD—Seeks matur single man for lasting relationship. Sli 34, 5'7", 2 nice kids, romantic. Likes lo walks, long talks. Seeking sincere huma ist. NYM R882.

STRICTLY PERSONALS

Down To Earth—Successful writer, 33, Jewish, lots of integrity. Seeks perceptive, outgoing woman, with similar values for romantic relationship. NYM R 047.

Modern Orthodox Female Yuppie—28 years old, seeks male counterpart. NYM R900.

Real Woman Wants—Real man. Beautiful, brilliant sculptor with great love for life and joy, hopes you are a loving, sincere, successful, happy male, 45-55. My kids are grown and I'm independent in every way. Note/photo. NYM H084.

Very Pretty, Vivacious—5'5", slim, Jewish female, 25, with traditional values. Seeks attractive, Jewish professional, non-smoker, 26-31, for lasting relationship. Photo/phone/bio. NYM R910.

An Exquisite Life—For an exquisite woman. Relaxed equality, mutual career encouragement, love, dining out nightly, theater, opera, tennis and sun in the winter, with successful, handsome, stable and pleasantly witty writer/producer, 39. Photo a must. Non-smoker. NYM A049.

The Pleasure Of Your Company—Invited by a slim, petite, dark-haired beauty, late 30's. Successful, Manhattan professional, caring and sensitive, seeking a tall, slim companion, warm, wise and also successful to share fun, adventure and perhaps commitment. NYM R911.

I "Vant" To Be Alone—Unless you're bright and sensitive. I'm a tall, slender, very attractive, well-educated, mid 40's, divorced, Jewish female. Seek caring relationship with secure gentleman of similar ilk. NYM H086.

Bette Davis Eyes—Whose still rivers run deep, with uniquely humorous outlook on life, seeking fellow, 30-45, with keen mind and soft heart, willing to explore interests from Baryshnikov to Bear Bryant, to discover the magic. Photo/note/phone, please. NYM R912.

Multifaceted, Attractive, Successful—Woman 30's with mild herpes, spontaneous in pursuit of exciting aspects of life but predictable in ability to love and share commitment. Seeks mature, caring male counterpart for friendship and possibly monogamous relationship. Photo/phone/bio/where we should meet. NYM R907.

I'm Yours If—You are athletic, slim, affectionate, MD/lawyer/accountant, 32-42, seeking petite, cute, independent, athletic lady for hugs, love, marriage. All notes/phone, answered. NYM R937.

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Tousled Redhead, 31—Pretty, slender, intelligent, writer by night, professional by day, non-smoker. Seeking male, 29-40, with sense of humor and masculine good looks to share my eclectic interests. Photo/note. NYM H080.

Ad Agency President—PhD, mid 40's, smoker, attractive, successful. Seeks Manhattan lady (30-40) for love and laughter and time to enjoy both. Photo/bio/phone. NYM H081.

A Shining Star—This beautiful, 31-year-old designer is successful in all aspects of life. I am 5'5", blond, great figure and of sound mind. I am looking for a handsome, Jewish man, up to age 45, that has it all except, of course, me. I am not what you would expect to find in an ad. No photo, probably no reply. NYM R895.

Walk Away Renee—To an Ivy League professional man, successful, attractive, non-smoker, 40, who seeks a good-looking, athletic and intelligent woman with a sense of humor and who is not a princess. Your photo guarantees a reply. NYM A044.

European Successful Businessman—World traveler, frequently in NYC, energetic, handsome, 6'1", 52, would like to meet tall, beautiful, bright, young woman under 35. Please send photo/phone. POB 8182, FDR Station, NY, 10150.

Looking For a Special Man—To share a serious relationship, laughter, warmth, Chinese food, and getting to know one another. I am a mid 30's, attractive, slim, professional woman. Note/phone, photo please. NYM A045.

This Lady Loves NY—City Hall, the Met, jazz, even the subway. Seeks companionship before glitz. Strawberry-blond achiever, early 40's. Wants warm, stable, personal life; sharing fun and friends. NYM R896.

Bright, Blue-eyed, Business Owner—This young, good-looking, 40, Jewish man, is athletic and a nature lover. I'm looking for an intelligent, attractive, Jewish woman, 25-33. Should be marriage-minded. Bio/photo, please. NYM A046.

Intelligent, Handsome, Jewish Male—27, well-educated, own business. Looking for attractive, outgoing, professional, non-smoking female, 21-30, with diversified interests and a passion for life's finer things. Photo/note/phone. POB 7263, Rochelle Park NJ 07662-7263.

Jersey Gal—5'7", 40, pretty, witty and wise, tired of meeting Mr. Wrong. Likes hiking, sports cars, exploring Manhattan, listening to intelligent men. Note/photo. NYM R897.

Pretty Woman—40, single. Seeks a nice, Jewish man to share life with.NYM R898.

Humorful And Arty—Single dad, 34, good looks, ripe with wit and aliveness. Loves country and kids, Soho and Village, poems, jazz, movies, cooking Chinese, snow, long walks, hamburgers and hugs. Would like to meet pretty, bright-eyed and warm, varied woman, 25-35, with or without kids, for lasting, fun-loving partnership. NYM R899.

Multifaceted Wasp—6', slim build, non-smoker, outdoors person. Seeks like-minded lady for stable relationship. Area code 212/718, please. NYM A050.

For Sara Lee—Once you break the ice, it's a piece of cake. Single, Jewish male, 5'5", trim, neat, 34, Manhattanite. Insurance analyst by day, grad-student and serious poet by night. Interests include literature, all music, modern dance, theater, restaurants and long, witty talks. Wants mature relationship with warm, pretty female with same interests. Phone/interests. NYM R901.

Spiritual Minded And Intelligent—Single, professional male, 39, 5'7", MBA/CPA, seeks companionship. Must be beautiful, intelligent and spiritual. Should be athletic and health-minded, as well as non-smoker. Remember, nothing happens by mistake. Answering this ad is our only channel of introduction. Photo/note/phone. NYM R902.

Scuba Buddy—27, handsome, in great shape. Seeking beautiful, intelligent, serious diver to share tropical, aquatic adventure. Photo/bio. NYM R903.

Tigress Seeks Tiger—Extremely successful and intelligent, classy Manhattan woman, 28. I am attractive, sexy, cute and sensitive. I like first class vacations, good restaurants, movies, plays, dancing, antiques, animals, laughing, and life's finer things. I seek a very, very successful and extraordinary Manhattan man, 30-42, who has a great sense of humor and likes a challenge. Photo/phone/note, please. NYM R913.

Lake Wobegon Days—NYC man, 45, accomplished, semi-Irish. Seeks prairie home companion, 30's, in shape to wed, start family. NYM A058.

Handsome, Successful, Athletic—Catholic man, 37, 6', enjoys skiing, dining, theater, sports, country inns. Wishes to meet extremely beautiful, slim, intelligent, Catholic woman, 25-32, for serious relationship. Bio. Photo a must. NYM R921.

Affluent Corporate Executive—37, 6', handsome, athletic, sensitive, romantic, avid sailor. Seeks attractive, intelligent lady, for serious relationship. Photo/phone, please. NYM A059.

Handsome Attorney—45, 6', fit, who plays squash, tennis, and enjoys dancing, music. Seeks intelligent, attractive, Christian woman for serious relationship. Phone/note/photo. NYM H090.

Successful Executive Male—45, good-looking, intelligent, sensitive and affectionate. Looking for someone to share music, dancing, art, laughter and life. Note/phone. NYM A060.

Bright, Successful Attorney—Jewish, witty, attractive, slim, 31, 5'5", Brooklynite, cooks, cleans (no windows). Likes Kitaro, Ravel, Dali, Letterman. Seeking bright, witty, slender, in touch, Jewish woman, 22-31. Note/photo/phone. NYM R922.

Red-Haired English Gentlewoman—MBA, warm, curvaceous, reserved, waspy 37. Seeks male counterpart. NYM A061.

Man With Style—Trial lawyer, partner law firm, youthful 50's, 6'1", 175 lbs, great catch. Seeks woman, 35-45, with charm, style and grace and, oh yes, substance, with brains and beauty thrown in. Bio, phone, photo. NYM A054.

Pretty, Classy, 32—Chinese lady, seeks white male, 27-42, handsome and nice. Note/photo/phone. NYM A067.

Looking For A Man To Love—I am a female artist, 40, warm, intelligent, attractive with an interest in contemporary culture, not perfect, but with a lot to give the right man. I seek a man of character, intelligence and compassion, 40-50. Letter/phone please. NYM R909.

Very Pretty, Successful, Romantic—Tall, slim, female executive, intelligent, creative and sensitive. Jewish (non-religious) Manhattanite, good sense of humor, enjoys long walks, candlelight, cooking, art galleries, good friends. Seeking intelligent, accomplished, dynamic male counterpart, late 30's-40's, for a lasting relationship. Note/photo/phone. NYM H088.

Bulletin—Lady reporter seeks man charged with possession of humor, intelligence, kindness, success. Last seen in Manhattan restaurant or theater. Is over 40, tallish, cute. Reward. NYM R938.

Art Lover—Feminine, vibrant, chic invites response from affable, unthreatened, fifty-ish mensch. NYM R939.

Seeking Lasting Romance—Worldly, fit, attractive, 5'8", 31-year-old, MBA, at ease in jeans and cocktail dresses, seeks mate to share life's full repertoire of emotions and activities. NYM R915.

I'm Bright, Blond And Very Attractive—You're single, clever, and successful. This mid 30's caring white female, seeks a warm sensitive male, 40-50. NYM H089.

Something More—My inner beauty, depth, love for people, warmth, sensuality, sensitivity and vitality are what you're searching for. My exceptionally attractive and classy face and figure are icing on the cake. This creative, honest, eclectic, 5'5", professional Jewish female dreams of a tall successful male, 40's to early 50's, who is also searching for something more. Note, phone. NYM A052.

Looking For My Soul Mate—You're a man with spiritual values and an optimistic view of life, 38-48, over 5'9", who loves skiing, camping, country/rock/opera music and life in NYC. You're also successful, attractive, possibly divorced (children a plus), a non-smoker and looking for this smart, pretty, slim blue-eyed blond to share these things with. Note, phone, photo appreciated. NYM R918.

This Is Worth A Letter!—Sharp, attractive, self-aware, LI woman, comfortable in front of a fire or out on the town. Seeking honest, sincere, warm man, 45-55, with a flair for living. NYM A053.

Kind, Honest, Intelligent Man—30, 6', 200 lbs. Looking for warm, bright, attractive non-smoker. I'm interested in anything from a night at the movies to a lifetime commitment. What are you interested in? Photo/note/phone. POB 733, Woodside, NY 11377.

ANNOUNCEMENTS

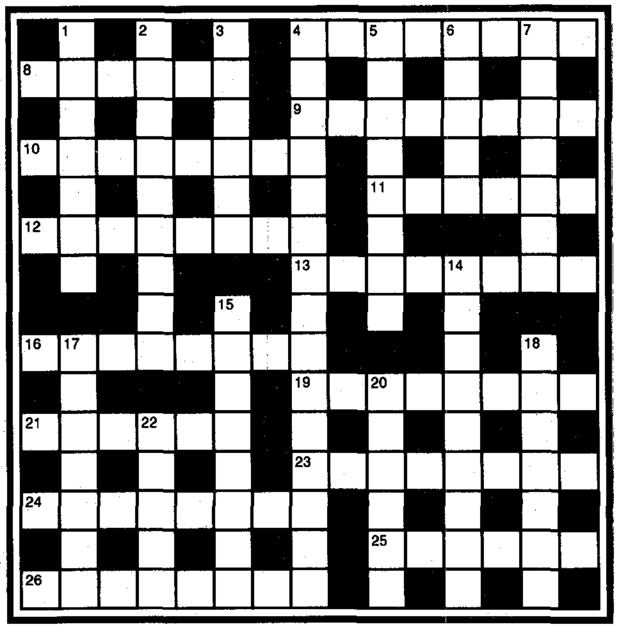
Desperately Seeking Elizabeth Booker—Our eyes met on the dance floor at Wilson's Garage in West Hampton, Labor Day weekend. Since then I've not been able to forget you. Please send your address and/or phone number, I'll respond with a photo and bio. NYM S989.

Volunteer Administrative Ass't—To help organize, promote, recruit for War/Peace Internat'l Photo Exhibition. NYM H078.

'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

4 According to subscription, it's allotted. (8)
8 Name of a chap between sheets who laughed harshly. (6)
9 Cleared the rest of the enemy after battle, then got on with the cleaning? (6, 2)
10 Being a narcotic source, fellow gets the bird! (8)
11 Old boy ain't out to acquire! (6)
12 Sturdy and vulgarly stupid body of friends. (8)
13 Our betters don't favour this. (8)
16 Is it old fashioned Shakespearean character or monstrous creature? (8)
19 Good head happier perhaps with this inscription. (8)
21 Be a part, be far from short. (6)
23 Confuse net in a way with fish. (8)
24 It shouldn't give you the right to own even a poor book! (3, 5)
25 The flavourings of many honey pots? (6)
26 Hit and run? How careless! (8)



DOWN

1 Take inspiration from her beat. (7)
2 Association for a city ends in turmoil. (9)
3 Is about to hand over the cards according to the highest principles. (6)
4 Gripping knives in their mouths perhaps—so offensive! (5, 2, 3, 5)
5 Shows approval for drink in the North—several kinds of Iberian drink. (8)
6 Weep during welcome? (5)
7 Learned the way to die—true? (7)
14 Thus finishing up under way without a kind of essential. (9)
15 Goth breaking into new gaol near Calvary! (8)
17 Have a good look at the dance—with this! (7)
18 A piano worked at and put to practical use. (7)
20 Absolutely untouched as a diplomat? (6)
22 Winning, superficially at least. (2, 3)

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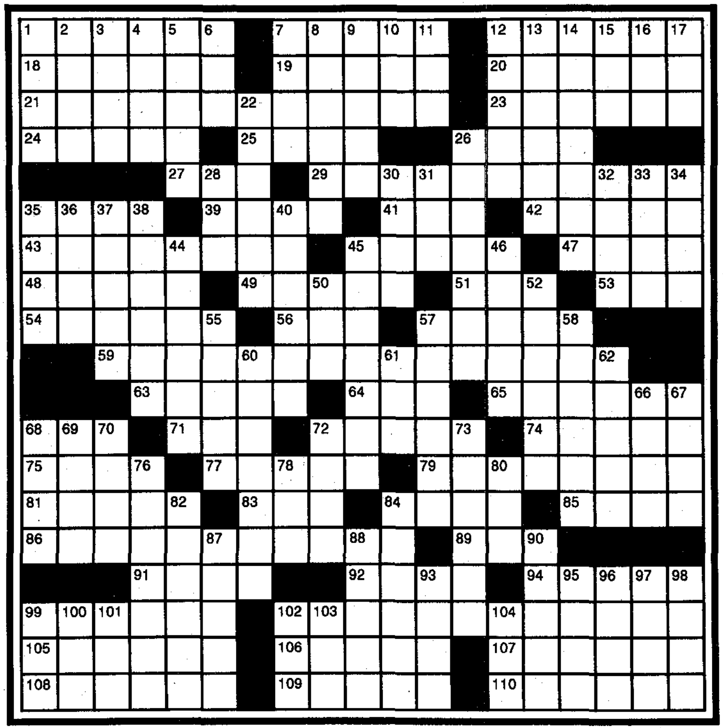
'FUTURE PERFECT': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

ACROSS

1 Garden pavilion
7 Reduce drastically
12 Valuable weasels
18 Not ethically concerned
19 Portage vessel
20 Shock
21 President of the future
23 Entrance court
24 Fourth estate
25 Fratricide victim
26 Con —— (with zest, in music)
27 Adriatic country: abbr.
29 Police battalion of the future
35 Sacred bird of the Nile
39 Basics
41 Taken for a sucker
42 Material for veils
43 "O ——," song of the future
45 Labyrinths
47 Rings down the curtain
48 Sun-dried brick
49 Small drum
51 Anatomical duct
53 Astronaut's "all systems go"
54 Ecclesiastical meetings
56 Kanga's baby
57 Was under the weather
59 Film of the future
63 Boozer
64 Fond du ——, Wisconsin
65 Silver State
68 Frat member
71 Number of coins in Trevi
72 Adjutants
74 Sheltered inlets
75 Period after Shrove Tuesday
77 Bias
79 Comedian of the future
81 Exemplar
83 Wapiti
84 Art style of the '30s
85 —— go bragh
86 Garage sign of the future
89 Labor monogram
91 Psychoanalysts' topics
92 What blackbirds were baked in
94 Deer playground
99 Like a fen
102 Actor of the future
105 Swann's wife
106 End of a Stein quotation
107 Include, at cards
108 Do raised printing
109 Tribal emblem
110 Typos

DOWN

1 John Irving hero
2 Love, Spanish style
3 "The Twilight ——"
4 Precambrian, Paleozoic, etc.
5 Wood for model airplanes
6 Superannuated
7 Lesion adhesion
8 Strata
9 Saxon's partner
10 Part of a franc
11 Biddy
12 Get the ball rolling
13 Gallery exhibitor
14 Rococo
15 French pronoun
16 Cassowary's kin
17 Avuncular name
22 Updike runner
26 Harass
28 On the —— (fleeing)
30 Soho scrubwoman
31 Ron Leibman TV role
32 Neighbor of the radius
33 Gucci or Ray
34 Receptionist's post
35 "A miss —— good as a mile"
36 Carcass
37 Zsa Zsa's compatriot
38 Wooden shoes
40 Lacking fineness
44 Really sizzling
45 Great-bks. course of the future
46 Parlor
50 Kind of constrictor
52 Iroquoian Indian
55 Acidulates
57 Comply
58 Dedicate oneself
60 Of no avail
61 June honoree
62 Taste
66 Before monde or god
67 Org.
68 Radar-screen image
69 Hester Prynne's stigma
70 Singleton
72 Singer-actor Paul
73 World Cup sport
76 Becomes fond of
78 View from Heidi's window
80 Public Enemy ——
82 Runway guides
84 Remove from power
87 "The Highwayman" poet
88 English explorer
90 Salesman's hope
93 News clipping
95 Churchill's "—— Country"
96 Vincent Lopez theme song
97 Pluckiness
98 Ferber
99 Izzy's Prohibition colleague
100 Fleet C.O.
101 One of Lee's G.I.'s
102 Double-crosser
103 Conquistador's gold
104 Nigerian city



Solutions to last week's puzzles appear on page 15

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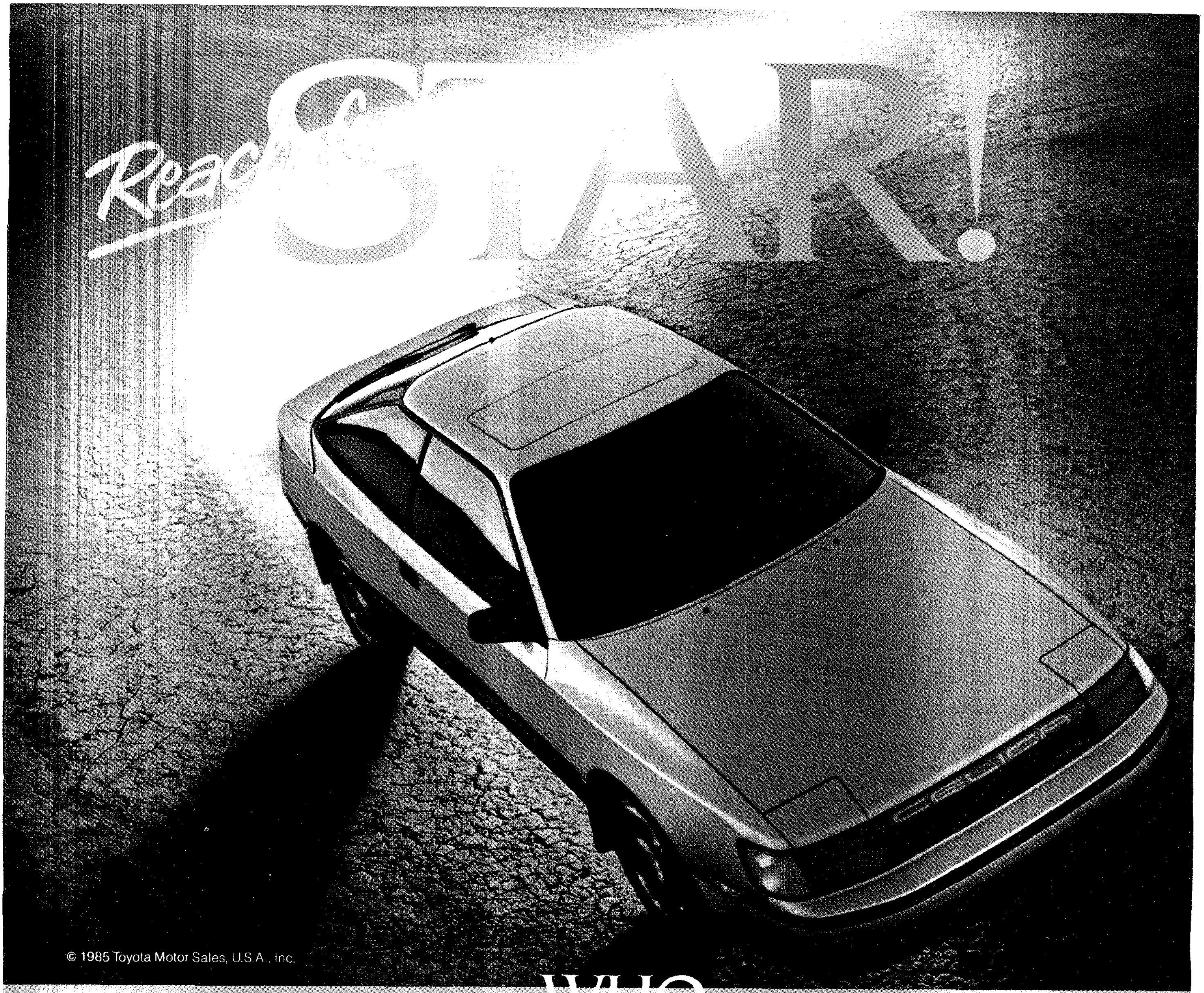

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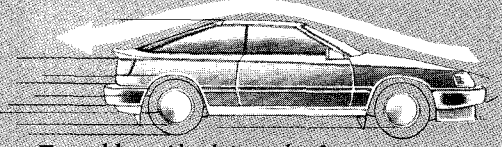
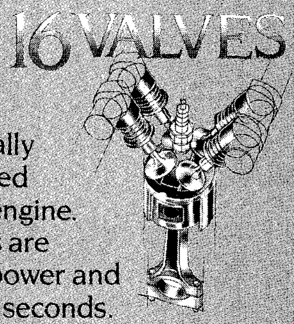
Welcome the front-wheel-drive car that truly handles like a sports car. Even the most demanding car enthusiast will be impressed.



Equal length drive shafts, new design 4-wheel independent suspension, stabilizer bars, and rack-and-pinion steering for spectacular controllability and stability. Performance abounds in the Celica GTS with a 2.0 liter, 16-valve, Electronically Fuel-Injected twin-cam engine. The results are 135 horsepower and 0-60 in 8.2 seconds.



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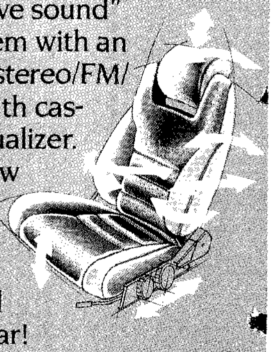

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